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PENN

COVER / DECEMBER, 1962

Great-moment dresses from the St. Laurent collection. The little girl wears a long member-of-the-wedding dress of grey velvet. A pink moiré sash wraps the high waistline. Her hair is upended, added to, twined with pink ribbon. On the grown-up, one of the most dazzling dresses of the collection: a long, chartreuse silk skirt, a pale-blue faille bodice shaggy with bead flowers. Both dresses at I. Magnin. Alexandre's coiffures.
Lipstick for grown-ups—for a mouth-coloured mouth: Max Factor's Honey Pastel.

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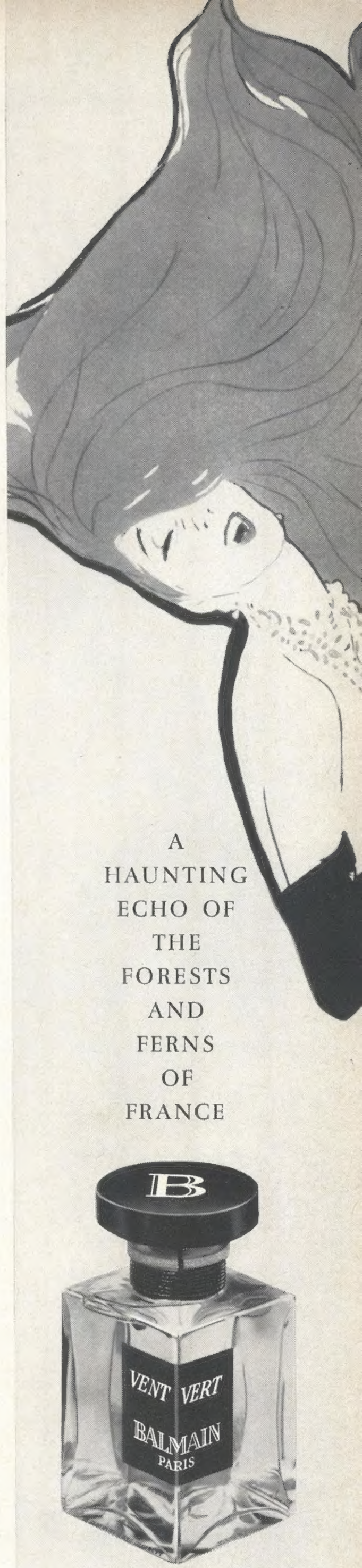
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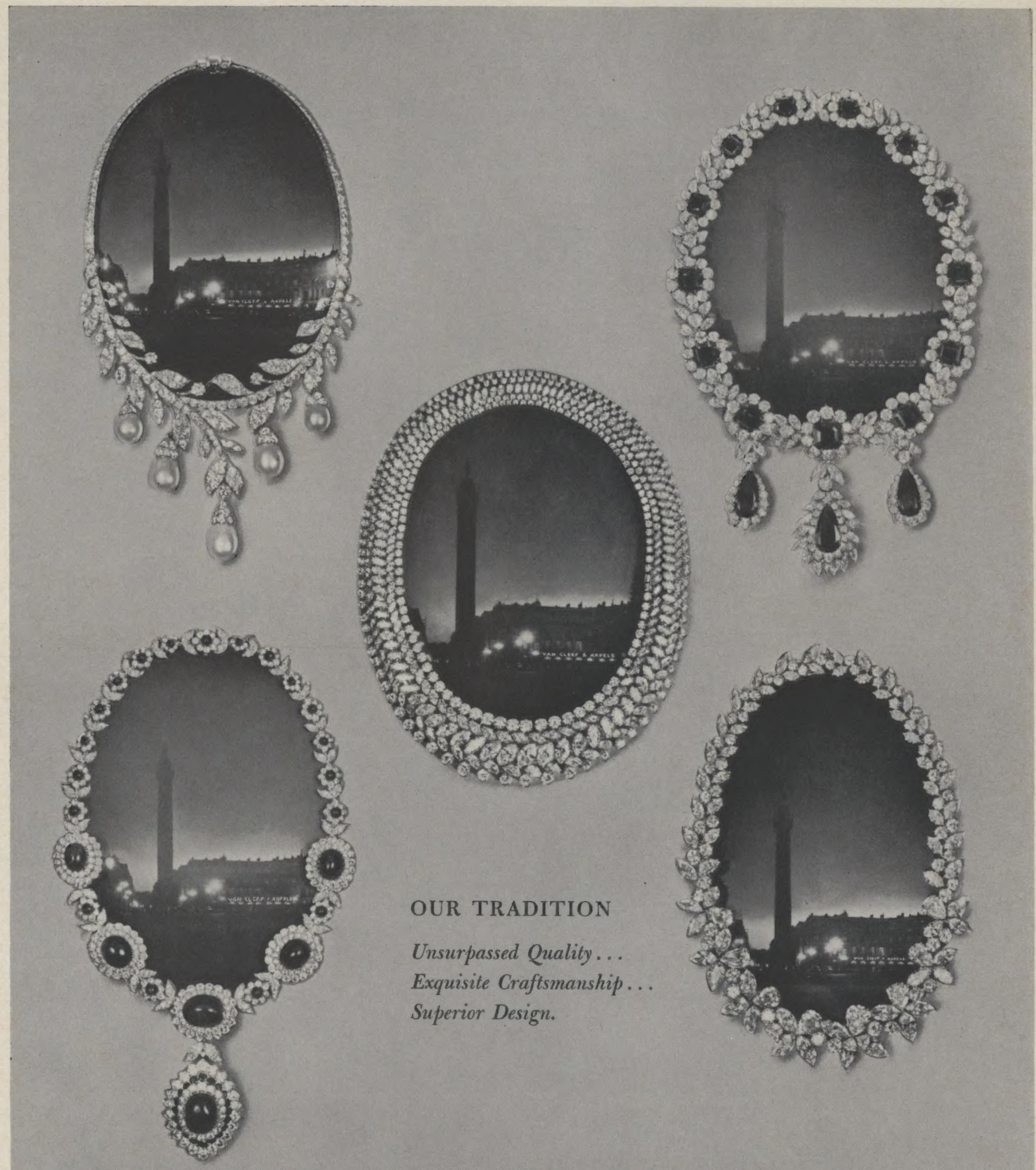




Memorable resort look—
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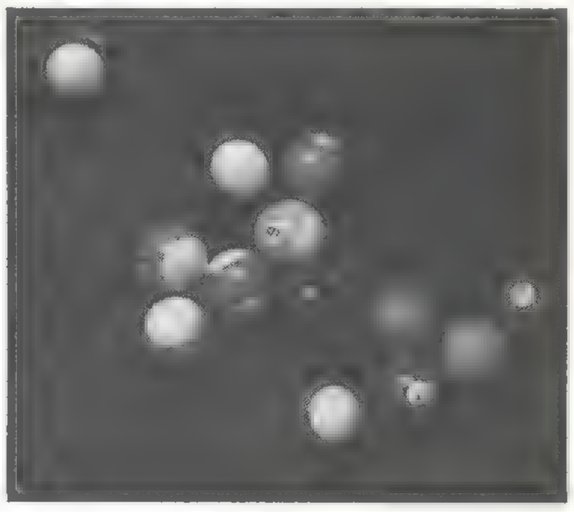
For fine stores and details see page 180

Presto-chango! Here are the 1963 Status Symbols . . .



Before you can even visit Les Clubs or drive your Silver Cloud Rolls-Royce, there's a whole new set of the "really" chic things to do and say and want. Just for fun, and because it's the end of a very good Carnegie year, we thought we'd list what we believe will be the very newest and grandest 1963 Status Symbols.

First, "the" car. Our vote goes to a pale cocoa toned Bentley . . . but it must be a 4 headlight Bentley or it doesn't count. "The" jewel will be a diamond, but a colored diamond. Pink is tops. In the art world, the "SS" will be investing his or her money in sculpture. And sculpture for the garden is very big.



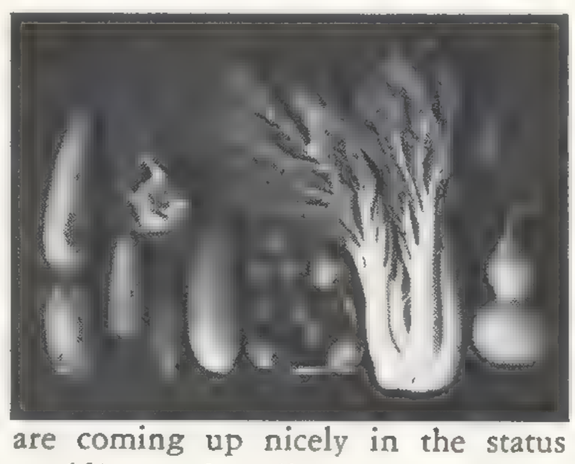
"The" place to go is Sardinia. If you own your own airplane, it better be jet now—no prop. Of course, boats are for the masses—except a houseboat in Kashmir, which will get you three points. For therapy, one grows Chinese vegetables. There seems to be a revival of the harp for your living room. The pool table returns to the library, and one plays pool after dinner.

Of course, since the time of the Incas, fur, and especially chinchilla, has been a means of establishing status—and our status choice for chinchilla for '63 is Empress, which is one of the lushest breeds we know. Naturally, one can buy a coat, or a jacket, or this enchanting butterfly cape (3750.00) and find that she is very much "in" this year, but the really intense Status Seeker will have her Empress in a sweater. The one we show here is a pull-over with heavy black jersey sleeves and turtle neck, 1650.00, and we think it's just about the most stylish thing you can wear on a weekend at Gstaad. In-



cidentally, this is "the" place to "schuss" in.

Now, if you're more inclined to be conservative (and the conservatives



are coming up nicely in the status world), we heartily recommend the pea jacket of chinchilla—wear it casually over a woolen dress to Lutece ("the" restaurant), and you have it made. 5500.00. (Far left)

You might wonder about Empress and why we endorse it as a superb chin-



chilla. Well, we'd be most happy to tell you. The Empress people, a very persnickety group of American breeders, have made it their business not only to raise the finest chinchillas possible, but their particular goal has been to improve the colorings of the fur as well—and we believe they've achieved it. The greys are richly blue, the blacks are almost ebony. But the most rewarding color streak they've managed to get is the pure white (it doesn't yellow), and this gives Empress Chinchilla its remarkably beautiful look. At 42 East 49 St., New York. (Prices plus Fed. tax.)

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The handsome Alfred cardigan, S-M-L-XL, in navy, copen blue, sage green, wheat, beige, toast, black, white; about $15. Lovely Lady Alfred slip-on, 10-20, in red, copen blue, sage green, beige, canary, navy, black, white; about $8.95. Both 100% Du Pont trilobal nylon. Berger's, Buffalo; Finchley, New York; B. Forman Co., Rochester; Frost Bros., San Antonio; May Co., Cleveland; Neusteter's, Denver; M. L. Rothschild, Chicago; Young-Quinlan Rothschild, Minneapolis and St. Paul; Jas. K. Wilson, Dallas.

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Then point out that your legs will look prettier! (Maybe you should tell him this *first*.) Describe how those rotary blades can't leave those ugly little cuts and nicks. Can't pinch, pull or irritate either. It's a *comfortable* shave, too.

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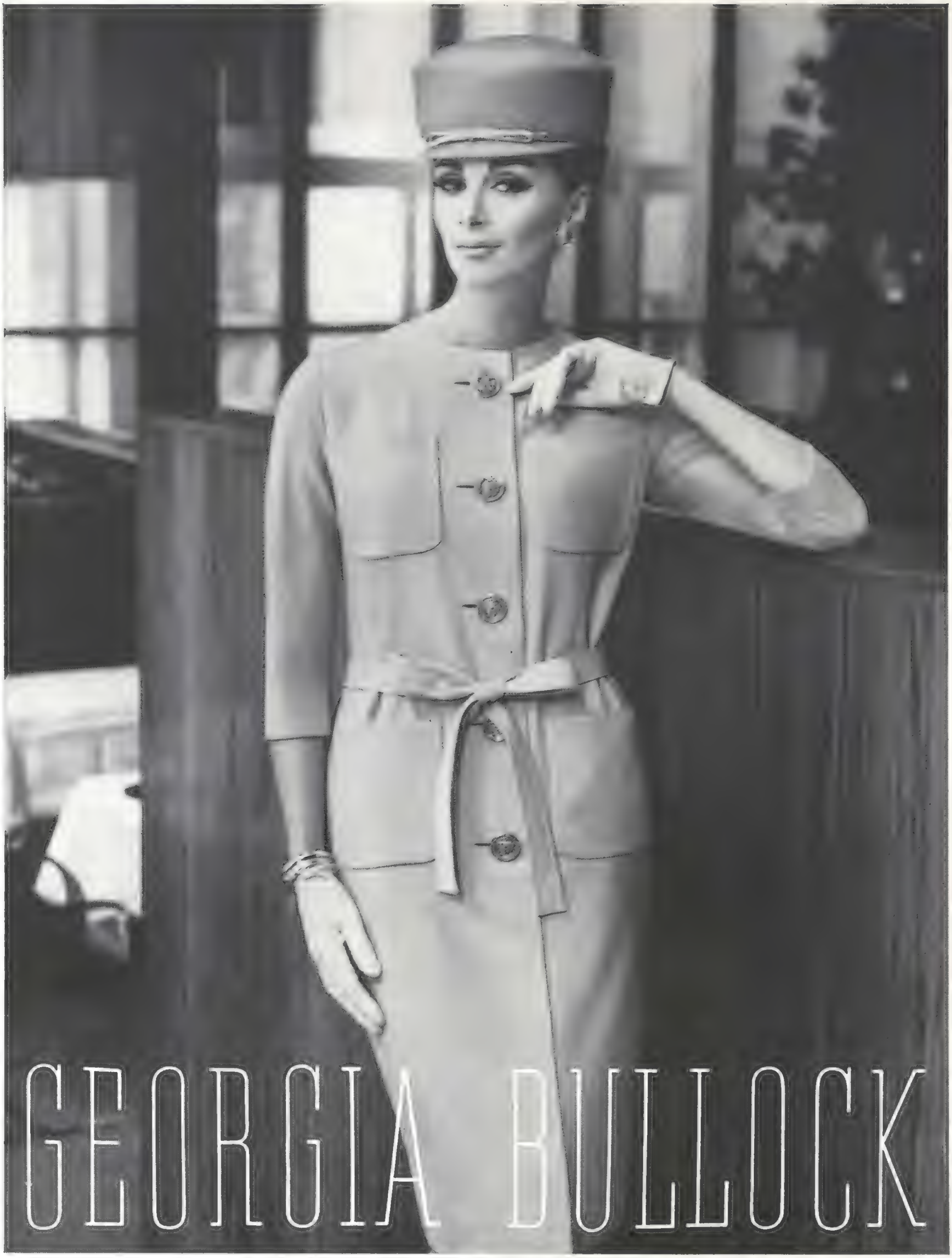


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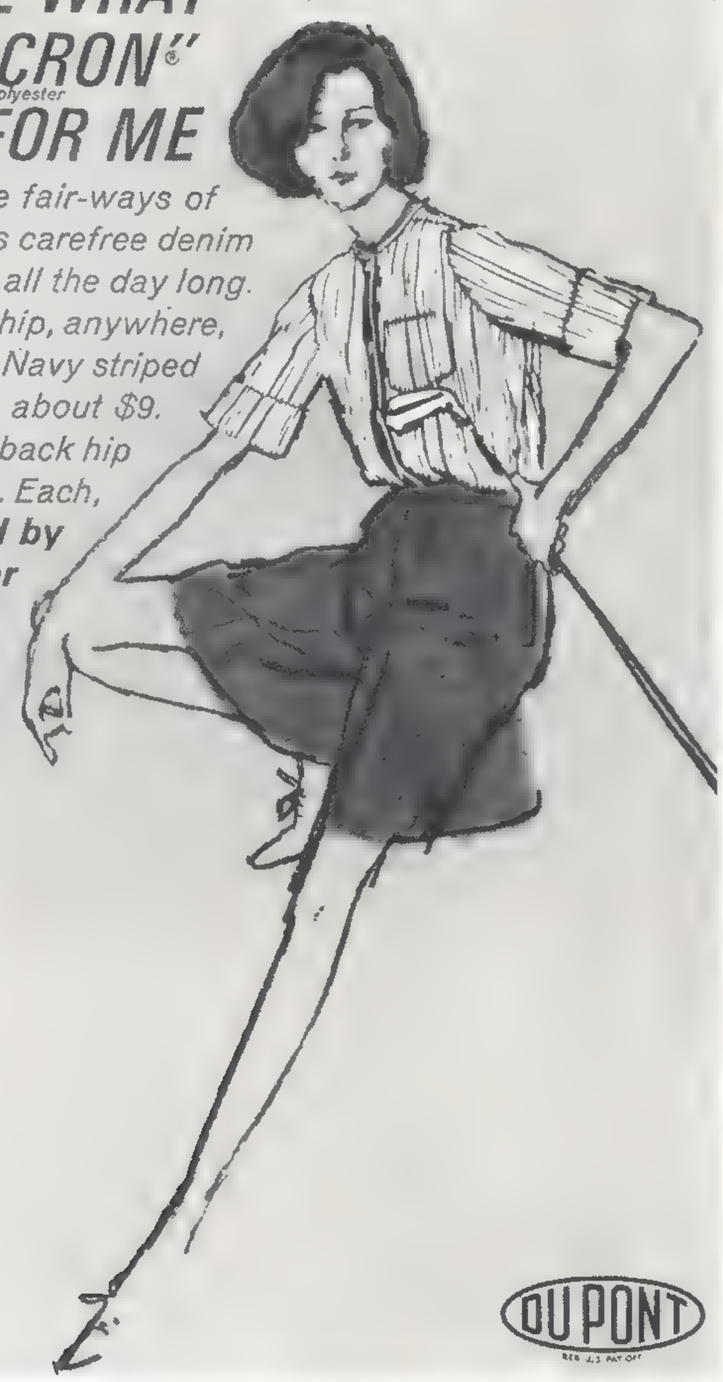


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Matching skirt $12.95. Slightly higher
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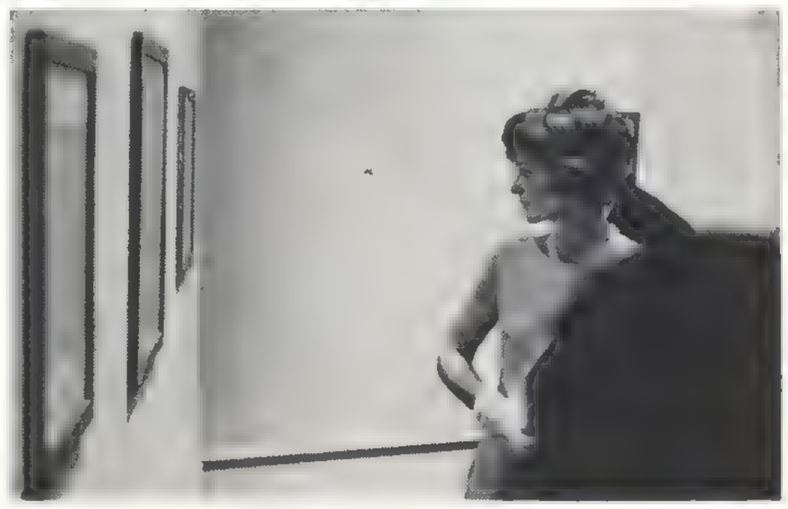
At the Washington opening of the Master Drawings from the Collection of the Duke and Duchess of Devonshire



The Duke and Duchess of Devonshire



Mrs. John A. Pope



Mrs. Stephen Smith



Miss Eliza Lloyd with her mother, Mrs. Paul Mellon.



Mr. John A. Pope with Lady Ormsby Gore.



Entering gallery: *Left,* the Duke of Devonshire with Mr. John Walker, Director of the National Gallery. *Foreground,* the Duchess, Sir David Ormsby Gore, the British Ambassador, and Lady Ormsby Gore.



The National Gallery Orchestra, conducted by Richard Bales

Streaming into two of the galleries of the National Gallery of Art in Washington, D. C., recently came a great crowd of museum directors, collectors, and others interested in art to see one hundred and fourteen magnificent master drawings, all from the Collection at Chatsworth, the superb castle owned by the Duke of Devonshire. While the guests walked the galleries, brilliant with massed white and yellow chrysanthemums, some of them in eighteenth-century vases, the National Gallery Orchestra played for part of the time several English marches. At one point the Duchess showed one of her special delights—a Van Dyck drawing of the head of a horse—to two Kennedy sisters, Mrs. R. Sargent Shriver, Jr., and Mrs. Stephen Smith. Among the notable treasures of the Collection is the Leonardo da Vinci, "Leda and the Swan." (More Notebook on page 58.)



Dr. Leonard Carmichael, head of the Smithsonian Institution, with Mrs. Carmichael.

Mr. William Walton and Miss Emily Genauer.





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Nettie Rosenstein's Famous Perfume from France



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WITH VOGUE THIS ISSUE

W. H. AUDEN, a big, shaggy man who has been a notable poet and a critic since his own early Oxford days, wrote "Mirror," an essay on page 116. It comes from his new book, *The Dyer's Hand*, which Random House is publishing. In this collection are some of the lectures he gave as Oxford Professor of Poetry. (This is his fourth article in Vogue.)

WILLIAM KLEIN, a photographer with a lens triggered around the world, photographed for Vogue, "Roman Rave: Palazzo Pyjamas," on pages 124 to 129. A handsome dark-eyed New Yorker based in Paris, Klein did the special visual effects for the movie, *Zazie;* books on Rome, New York, Moscow, and Tokyo, and recently, a zingy French *TV* show on the Paris Collections in which American editors and fashion buyers had to speak French. His new venture: photographing the annual poetry festival in Moscow as the guest of the poet, Yevgeny Yevtushenko.

KATE SIMON travels with her wide green eyes open, especially to the "excessive, disturbing beauty of Mexico," about which she writes in "Mexican Grace," her seventh travel article for Vogue. Her second travel book, *Mexico: Places and Pleasures*, will be published this winter. In it she stashes various delights, often renewed, but first known as a girl when she lived in Mexican *pensiones* for twenty-five dollars a week.

AMERICAN VOGUE

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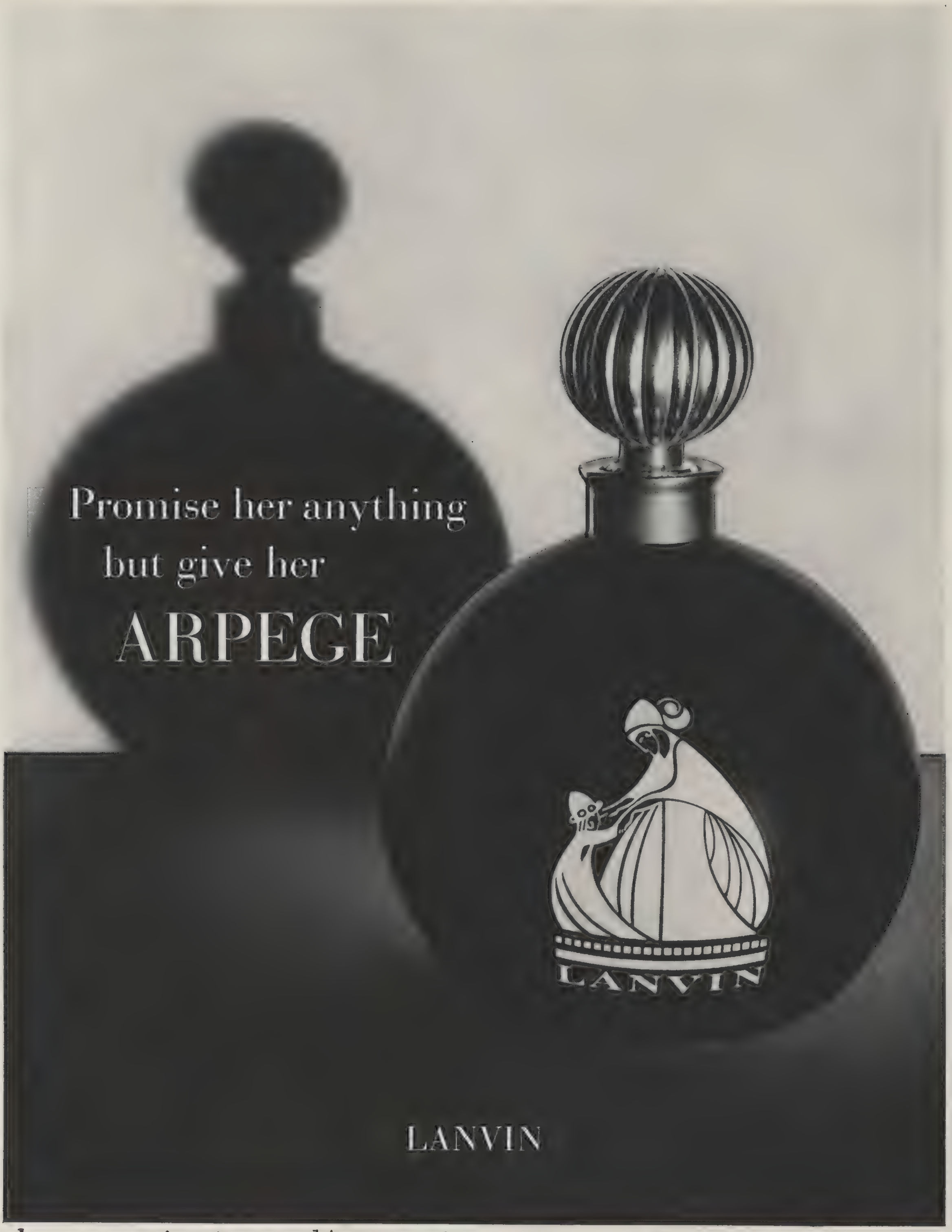
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THE TOAST IS NOT FOR BURNING

BY SHEILA HIBBEN

The present decade is the one that will, presumably, go down in history as a record-breaking producer of cookbooks—a presumption that has been so frequently and lengthily discussed that there wouldn't seem much left for me, or anybody else, to say on the subject. However, one aspect of the current deluge that appears to have been overlooked is the abruptness with which it has broken with, what up to a few years ago, had seemed the most stylish and enduring gastronomic pattern ever laid down for the benefit of pious cooks eager to learn more about chicken à la king.

Ten—or even five—years ago any brash prediction that the maraschino cherry and the jellied fruit salad might ever disappear from the tables of ladies who read the right cookbooks would have been dismissed as the wildest sort of foolishness; today the girl who is pokey enough still to hold out for a moulded salad needn't count on any help from the cookbooks of the Sixties.

Perhaps such dishes have not yet retreated far enough into that past which we are all agreed to pretend was, gastronomically speaking, so far superior to our own, that explains their loss of fashionable appeal. It's more likely, though, that the approach of a whole new bumper crop of cookbook authors, recruited from ranks miles removed from those that furnished our starchy somewhat spinsterish culinary guides of a decade ago, is chiefly responsible for the change.

The fact is that, not only has writing about cooking passed into what, until recently, would have seemed particularly unlikely hands, but the whole subject of *la gourmandise* has become a sort of vested interest of our more sprightly intellectuals who have invented a *toujours gai* attitude towards cookery that made inevitable a clean break with such old bores as chicken patties and meringue shells (much of whose stylish appeal had begun to disappear about the time the Conga went out of fashion, anyway).

You don't have to be very old to remember back to the time when most of your friends were not necessarily born cooks, as they are today, with a flair for tossing exotic herbs and spices (and, naturally, more and more garlic) into the pot with reckless, if artistic, abandon. Of course we are darned lucky to have all these born cooks around—all so generously eager to share with the rest of the world the secrets of their famous casseroles and their tricks with shashlik and hors d'oeuvre. Sometimes, though, I wonder if the new uninhibited cookery with its brashly free translations of a kidney casserole that may, or may not, suggest one eaten on the Quai des Grands Augustins, or of a lamb stew that, it is hoped, will recall the cooking of the Isles of Greece, in following the demands of the current fashion, doesn't risk becoming, in its own way, as rigid as the culinary school we have just turned our backs on.

Already there is an intransigeance in the stand taken by our new culinary guides for something called Peasant Soup. You can't pin down these enthusiasts to say just where these peasants hold out, but their soup has become an article of faith around which the new cuisine has built itself and the author who doesn't include a recipe for it is probably a member of the John Birch Society—or worse. Here, indeed, is a golden opportunity to throw away the tiresome old measuring cup and to ignore out-of-date directions for a teaspoonful of this or that; just let your fancy soar and use a heavy hand in tossing whatever you have a mind to into the pot; it's only you and those peasants who know when to say stop with the garlic, or when to go easy on the herbs.

I once wrote a cookbook myself, in which was included the recipe for a simple shrimp salad that called for "½ teaspoon onion juice." Through the mysterious workings of typesetting this came out in the published work as "½ teaspoon onion soup," and it's in that form that the recipe endures to this day. I wouldn't dream of having it corrected, suspecting that whatever slight success my book has enjoyed derives from such highly imaginative touches

(Continued on page 56)

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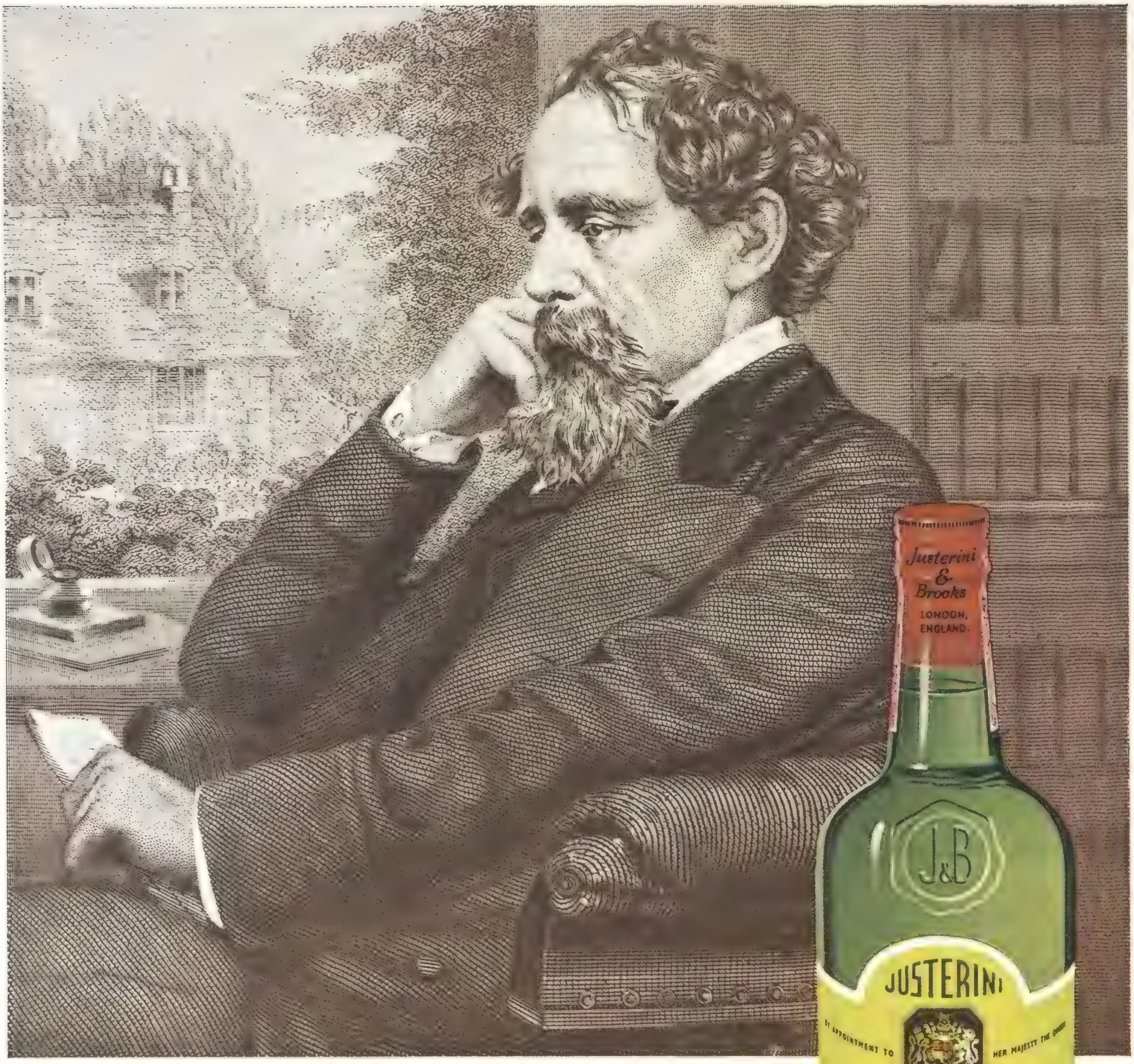
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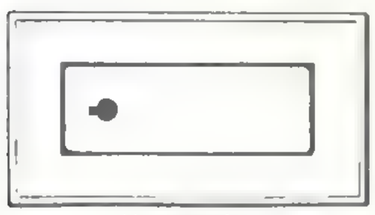
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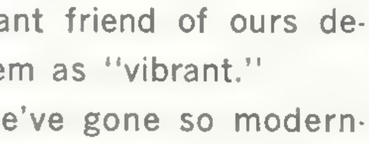
Spring-steel piano wire for pockets.

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(Piano wire won't stretch or break.)

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We don't use these ingredients out of habit. We've found they're more than three times as strong as steel. And a good deal lighter.

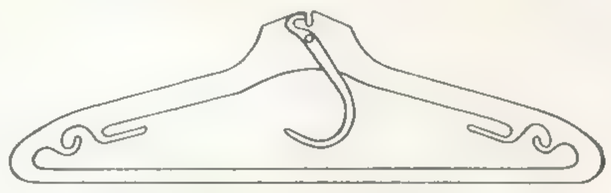
Perhaps you picture us sitting down with our feet up, saying: "There now. Three vibrant colors. That's enough change for a year or two."

It isn't so.

We're doing little things all the time.

Take our Tally-Ho® garment bag, for instance. (The big fellow at the back of the picture.)

It has a "bustle" at the fold to let your clothes expand instead of being crunched.



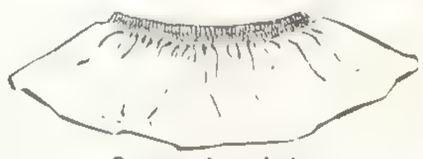
The new slide-out hanger* for the Tally-Ho. *PAT. PEND.

And now we've devised hangers which slide out on a trolley. And which unclip, too. So you can get at the dresses in back without taking out the dresses in front.

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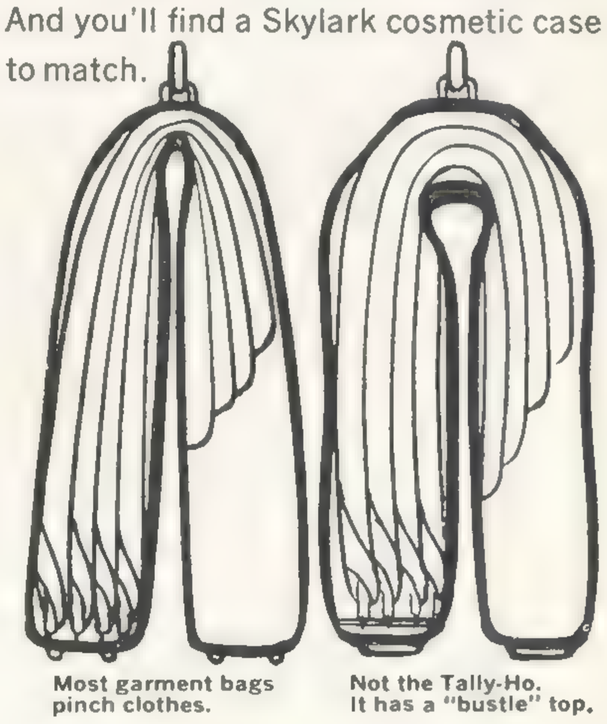
And a very wide range it is.

Looking at the picture from back to front: Tally-Ho garment bag: 42" and 54".

Caravan® (with semi-soft construction): train case, 21", 24", 26" and 29".

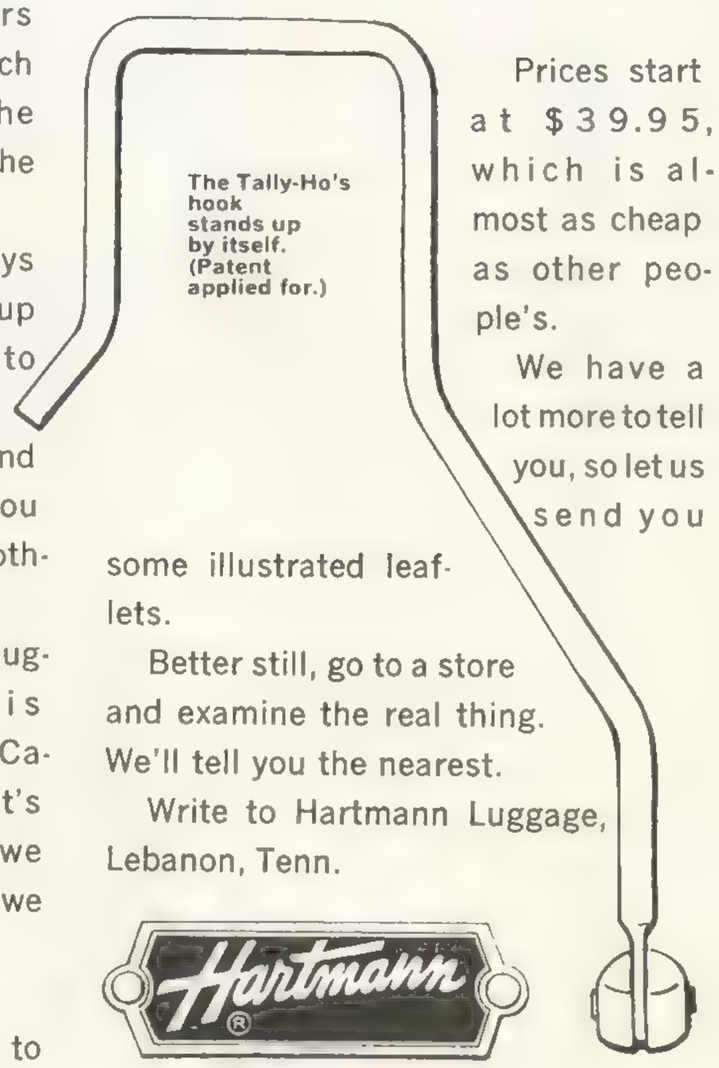
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By JO COPELAND



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Another — White Lilac — has a scent so true it's like wearing the fresh-cut flowers with the dew still on them.

Still another called Figurine has the lasting air of spring about it. And then there's Nosegay that's pure nostalgia. A delightful fragrance . . . gay and intriguing. All brightly, beautifully packaged...ready to be present-ed.

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If it's the year of the long-stemmed evening dress (and it definitely is), it's also the year of the long-stemmed half slip. Two, here: sleek, black, they just clear the ankle. Each is sliced twice for outward mobility; on one side the slit is a full 12″ long, on the other it's considerably shorter. Both by Saramae, in black taffeta of Dacron and nylon. At Altman's; Best's Apparel.



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FIELD TRIP FOR THE NEW WHITE PARTY DRESSES

Scene with a build-up. To see what it's building up to, see page 101 where, to the accompaniment of poodle, one of these little girls appears again in person and in sculpture by Marisol (right). For Vogue's sitting at the sculptor's studio, in which wooden figures take form, carved with a wild sense of humour and a contradictory sophisticated naïveté, all of the little-girl visitors were asked to wear the newest white party dresses findable. Strict, rather straight and un-bouncy, with blue un-satin sashes, each dress makes a clear point: a polished child. Details read this way: the dress in sculpture (partly hidden above, but completely visible on page 101) is by Robert Love, of Arnel and rayon worsted; about $11 at Best & Co.; Dayton's; Neiman-Marcus; and the shops listed on page 56. Photographed above, left, a white cotton dress with blue featherstitching and lace; to order from the Woman's Exchange of New York; $20. Middle dress, eyelet-embroidered white cotton with pleats held by blue velvet. By Florence Eiseman; about $40 at Saks Fifth Avenue; Dayton's; Neiman-Marcus. Right, eyelet-embroidered white cotton, blue sash, by Johnston of Dallas; about $15 at Boys & Girls Shop of Bergdorf Goodman; Goldwaters; Neiman-Marcus. As for the work of Marisol: her sculpture is at the Stable Gallery in New York; among the museums owning her works are The Museum of Modern Art in New York and the Albright-Knox Gallery in Buffalo.



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The yarn it's made of is the first of its kind and appears here in a thick, misty-soft knit coat over a silk print dress.

This new texture is light and foamy, not unlike mohair, but delightfully untemperamental for such a sumptuous knit. It's full bodied, firmly in the luxury class. It has a beautiful blurry-soft nap, and it's springy as heather.

As a coat, it has radiant élan. It's a perfect stand-in for the days when it's still too warm to wear your furs. You can toss it around like a string of sables. And tour the European capitals in it looking like an American dream.

You'll be seeing this new "Orlon" acrylic fiber in different weights and deniers in sweaters, too, for different times of day and different places.

If you are the kind who likes to slip into a trend as it is getting under way, this delectable knit is for you.

The coat, over a splashy silk print sheath in simmering colors, comes with a separate collar, inviting you to be as versatile as "Orlon". You can wear it as a scarf, a cowl, a mantilla. Ensemble in orange-gold, sizes 8 to 16. About 198 dollars at Blum's-Vogue, Chicago; Harzfeld's, Kansas City; Harold, Inc., Minneapolis; Henri Bendel, New York City; Goldwater's, Phoenix; I. Magnin & Co., West Coast; Montaldo's, all stores. Costume designed by YVONNE.

*Du Pont's registered trademark for its acrylic fiber. Du Pont makes fibers, not fabrics or clothes.

Better Things for Better Living . . . *through Chemistry*

DU PONT
REG. U.S. PAT. OFF.

COAT SHOWN: 100% "ORLON" ACRYLIC. PRINT DRESS: 100% SILK.



Golden Heritage

by Pakula

Fabled treasures come to life! Under the spell of Pakula magic, this lovely jewelry of nobly simulated pearl wedded to regal gold tone is available to adorn royal ladies like you! Add its beauty to yours for an unforgettable effect!

Earrings $2.00
Lavaliere Pin with
detachable chain $3.00
Pins $2.00
Matching pearl necklaces . . . . . $6.00 & $8.00

At fine stores everywhere, or write Pakula, Pakula Bldg., Chicago 4, Ill.

night-light requires
the new
EVENING MAKE-UP COLLECTION
by
Estée Lauder



Night light needs its own special make-up—a make-up that glows in shadow or in brilliance—This is why Estee Lauder has created her incandescent Evening Make-Up Collection—designed expressly—and only—for the hours after dark.

Each unique product is entirely new. From the remarkable new Finishing Rouge to the satiny-finish Foundation, Creme Rouge, Luminous Powder, Lipstick, Eye Colours, and a special Pressed Powder for quick illuminating.



PHOTOGRAPHED IN PARIS AT THE HOTEL CLARIDGE

BALL GOWN DESIGNED BY GUY LA ROCHE

For the woman who dares to be different

EMERAUDE

PARFUM DE COTY

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THE TOAST IS NOT FOR BURNING

(Continued from page 32)

(there are only too few of them) as onion soup in a shrimp salad. And, moreover, when I think of all those ladies laboriously making onion soup (Peasant Soup simply won't do this time), one half teaspoonful of which should liven up the most prosaic shrimp salad, I feel abreast of the times, if not, actually, *avant-garde.*

Of course it's not everybody (or not *quite* everybody) who can be a born cook, or even a cookbook author. In a wise dispensation of such matters there must be somebody left to *read* the cookbooks and, above all, to lay down the epicurean law. It is, perhaps, to fill this need that we have with us an ever-increasing number of connoisseurs who, understandably bored by those eternally nostalgic reminiscences about somebody's mother's incomparable way with codfish cakes or a coloured cook's sublime production of baked ham, are determined to have their much more up-to-date say on such subjects as stuffed vine leaves and the lesser wines of France. It's a losing competition for the reminiscers, I am afraid, and a good thing at that.

It is not everybody's mother who made codfish cakes to brag about, or whose old family cook was an artist in hams; on the other hand, the game that sets vine leaves against Quiche Lorraine, and *paella* against *risotto Milanese* and the wines of Lorraine against those of Alsace is a sociable affair at which any number can play and, if nothing emerges very clearly from such discussions, they leave us all with a comfortable feeling of being not only charmingly civilized but, by ignoring the great wines and the cuisines of Europe, commendably unpretentious.

Some day historians of our native gastronomy may unscramble causes from effects and we—or somebody else—may very well be told exactly why, at this particular point in history, our cooks foreswore respectable tedium in favour of a raffish and debonair conception of three meals a day. In the meantime let's not falter in our daredevil love affairs with casseroles and Peasant Soup and the like, or, in a colder idiom, let there be no backsliding into the era before an intrepid dash in the kitchen was known to be as essential as a saucepan.

THE RED VELVETEEN SUIT

Following is a list of stores where the suit on page 97 may be found. It's a copy, by Florence Schulman, of the suit on Goya's "The Little Red Boy." Sizes 3 to 6X; about $22; Capezio shoes.

Boys & Girls Shop of Bergdorf Goodman
Bonwit Teller, Phila.
Little Bramson's
Joseph Magnin

THE WHITE PARTY DRESS

Following is an additional list of stores throughout the country where the white dress on page 101 may be found. By Robert Love, it comes in sizes 3 to 6X.

Charleston, W. Va.....Embee's
Cincinnati, Ohio.....Mabley & Carew
Denver, Colo.....Neusteters
Detroit, Mich.....Himelhoch
Fort Lauderdale, Fla.....Jordan Marsh
Jackson, Miss.....Emporium
Los Angeles, Calif.....J. W. Robinson
Miami, Fla.....Jordan Marsh
New Orleans, La.....Godchaux's
Omaha, Nebr.....J. L. Brandeis
Orlando, Fla.....Jordan Marsh
Philadelphia, Pa. .....Bonwit Teller
Pittsburgh, Pa.....Joseph Horne
Portland, Ore.....Meier & Frank
Rochester, N. Y. .....B. Forman
San Antonio, Tex. .....Frost Bros.
Seattle, Wash.....Frederick & Nelson
Syracuse, N. Y.....Dey Bros.
Tulsa, Okla.....Vandevers


MONTALDO'S

DE RIGUEUR?

Mais oui. The smarter the ski resort, here or abroad, the more pairs of Heads you can count. The wilder the colors of your costume, the better these jet-black skis will set them off. The sharper your sense of style, the more you'll love the graceful shape, the lissome lightness, the beautiful balance of Head Skis. Among other things, they're sculptured *objets d'art.*

Stunning as a still life, they're magnificent in motion. So silky-smooth on a slope, so responsive in a turn, so forgiving of less-than-flawless technique that thousands of women no longer think of skiing as a spectator sport.

We don't make a feminine model, understand. You'll have to use the same Head Skis (if a trifle shorter) that *men* can't live without. But you do demand equal rights, right?

What is the well-dressed woman wearing this year? Among other things . . . great skis.

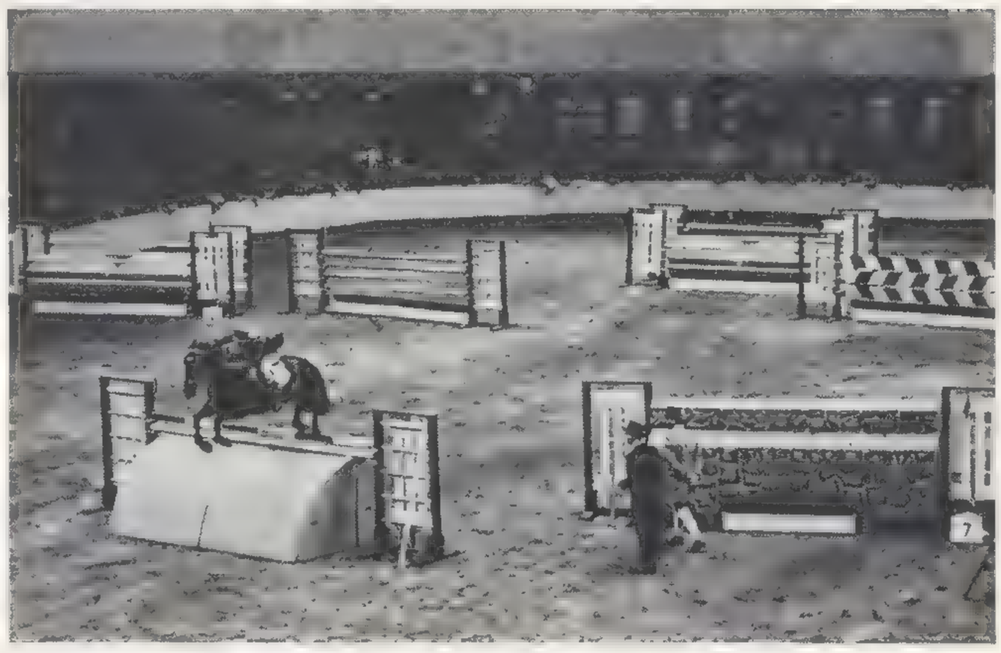


...and who makes great skis? HEAD *of course!*

Ski poster, anyone? If you'd like a 24" x 36" full-color view of Chamonix, mail 50c in change to Head Ski Co., Inc., 75 W. Aylesbury Rd., Timonium, Md., U.S.A. We'll enclose an informative booklet on Head Standard ($98.50), Vector ($122.50), and Competition Vector ($132.50) Skis, and on Head Ski Poles ($24.50). Available only at authorized, serious ski shops . . . the world over.

VOGUE'S NOTEBOOK

Opening Night at the National Horse Show



A member of one of the International Teams

One of New York's great galas, the opening of the National Horse Show at Madison Square Garden was, again, a happy ritual of silk hats and tanbark. Rain fell outside; inside, the Garden looked for a change like a garden, all yellow and white with potted figs. Backstage were the hunt club pinks; there was talk of Mary Mairs, the pretty Pasadenan, youngest member of the United States Equestrian Team. And, in the boxes, women in long dresses ate hot dogs. (More Notebook on page 60.)



In the audience: Mrs. Basil Goulandris with Mr. Winston Guest.



Mr. Neal Shapiro, riding "Cameo."



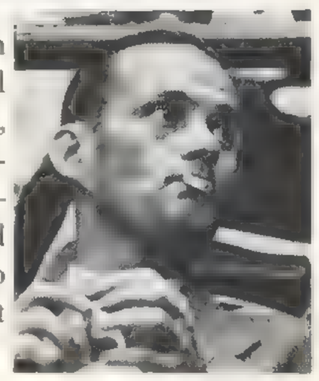
In Box 81: Mrs. Charles Payson; Lady Peel (Beatrice Lillie).



Miss Eleonora Sears, who had many horses entered.



Above, Mrs. Winston Guest and Mr. Basil Goulandris; *at right,* Mr. William Steinkraus, in his box—after his unmatched ride on "Sinjon" to win the Democrat Memorial Trophy.





This stopper is a starter.

High fashion in fragrances from France. ma griffe. .robe d'un soir...vert et blanc. From $4 to $125 (plus Fed. tax) **carven-parfums**





News—
the long tunic—
in a two-piece shaft
of double silk chiffon,
etched with crystal.
Designed by Marie McCarthy
Bergdorf Goodman, New York
Blum's Vogue, Chicago

LARRY ALDRICH

VOGUE'S NOTEBOOK

The United Nations' seventeenth birthday party



The ballroom, a pink and golden glitter



Mr. Paul G. Hoffman, Managing Director of the Special Fund, with Mrs. Hoffman.



Mr. Borden Stevenson, Miss Charlotte Ford, and His Excellency, Professor G. P. Malalasekera of Ceylon.



Mrs. Arthur Ochs Sulzberger with U.K. Delegate William Bentley.



Mr. and Mrs. William vanden Heuvel.

Floating Indian saris, billowing Nigerian *agbadas*, filmy Senegalese *boubous*, and brocade ball dresses brought worldly charm recently to the United Nations Ball at the Waldorf Astoria in New York. As honoured guests, each host table had an ambassador or visiting dignitary from one of the one hundred and ten member countries. "High Life," that jazzy beat from Ghana, captivated everyone in the ballroom, now done in Fragonard colours by Oliver Smith. French topiaries spilled golden roses and pink carnations; gilded ropes dangled from crystal chandeliers. The guests—from the arts, industry, publishing, and the diplomatic corps—came from all over the country to this brilliant international party to benefit the work of the United States Committee for the United Nations. (More Notebook on page 66.)

U.S. Delegate Clayton Fritchey with Mrs. John Fell.



CARLYE proves good things come in three. Here, a trio of Moygashel linen colors for one great resort dress. Moygashel can also be found, by the yard, wherever good fabrics are sold. Hamilton Adams Imports, Ltd., 24 West 40th Street, New York.

MOYGASHEL®



Classic travelers from **TANNER** of North Carolina by Dorothy Cox



in fine cottons by EVERFAST® with Everglaze® easy care

Travel to the tropics in easygoing comfort in these superbly tailored classics! All of the finest cotton, cool, fresh, comfortable as only pure cotton can be. (LEFT) Sleeveless sheath in Exotic...red or blue...sizes 8 to 20, about $30. (CENTER) Faultlessly tailored shirtwaist dress in Perennial...blue, orange or red . . . sizes 8 to 20, about $30. (RIGHT) Pleated front sleeveless in Potpourri . . . pink, yellow or blue . . . sizes 8 to 18, about $35.

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New York and branches. BONWIT TELLER, Philadelphia and branches; B. SIEGEL & CO., Detroit and branches; FRANCES BREWSTER, Palm Beach and branches; JULIUS GARFINCKEL & CO., Washington, D.C.; and other fine stores.

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HARRY WINSTON S. A. OF NEW YORK
24 QUAI GENERAL GUISAN
GENEVA, SWITZERLAND

Comment dit-on femme en anglais?



Femme.



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Which holiday greeting is older... the first Christmas Card or Gordon's Gin?

Gordon's was an English holiday greeting 74 years *before* Mr. J. C. Horsley designed the first Christmas card. Gordon's still harks back to Alexander Gordon's original 1769 formula. This year send cards, serve and give Gordon's London Dry Gin, the world's biggest seller.



100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 90 PROOF. GORDON'S DRY GIN CO. LTD., LINDEN, N. J.

VOGUE'S NOTEBOOK

Sunday night Chez Régine in Paris



The young Marquis Aymeri de Montesquiou-Fezensac.



Mlle. Betty Gérard de Laurence with Mr. Olivier de Montal.



Doing the *bossa nova:* Mr. Jean-Jacques Cornet-Epinat, Mlle. Christina de Caraman, Régine, Mr. Philippe Junot d'Abrantès.

The scene of the snap-shooting here: Chez Régine, the Paris cellar club—dim, crammed, smoggy—that's been *the* young night place since the twist made its French début there last year. Régine's is a private club and visitors are once-overed through an iron-grilled door slot, must be known or produce the right name. Habitués always shake hands with Régine on arriving—if they don't go so far as to kiss her enthusiastically on both cheeks. Sunday nights are the liveliest and the newest rage is the Brazilian dance, the *bossa nova.* The thing to order: Pimm's Cup. Dresses are most likely to be little and black—probably crêpe—or unsleeved slithers of wool. Wool suits peel to blouses of chiffon. Hair is chignoned, shoes are sling-back pumps—very apt to come unslung when dancing. (More Notebook on page 68.)



Mr. Sidney Lazard, with Mlle. Michèle Trottier.



Mlle. Ariane Zananari and Mr. Jean Lascar.



Mlle. Mireille Seghers, Mr. d'Abrantès, Mlle. Florence de Andia, Mlle. Florence Michard-Pelissier, Prince Georges Galitzine.



Mlle. Christina de Caraman, who made her début last year.


and suddenly, you feel pretty
wrapped in the romance of
Chantilly
perfume imported from Paris by HOUBIGANT
6.50, 12.50, 20.00 plus tax
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Whatever you wear,

wear it with Flair



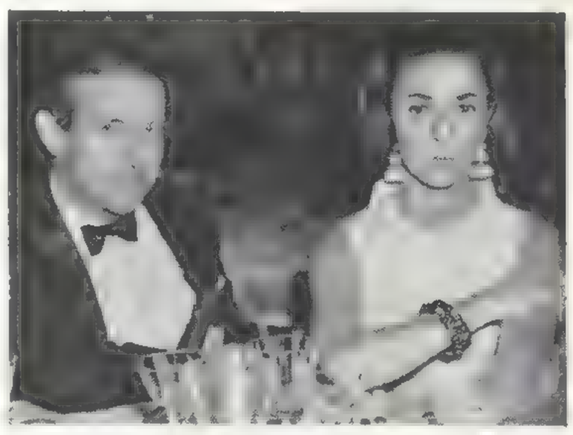
new fashion fragrance by YARDLEY

VOGUE'S NOTEBOOK

The eleventh April in Paris in New York



Mr. and Mrs. Kenneth Keith



Mrs. John Barry Ryan III
and Mr. Charles Wacker

Mrs. William Woodward, Sr., with
Mr. Michael T. Pearman



Miss Wendy Vanderbilt
and Mr. Clyde Newhouse



Miss Durie Desloge
with Mr. Albin Holder

On the purple and gold garlanded pilasters of an Americana Hotel ballroom, pennants from the great racing stables fluttered over the heads of twelve hundred guests at the eleventh April in Paris Ball. This year it benefited the French Hospital of New York, the American-French Foundation Charities, and the National Museum of Racing at Saratoga. This autumn, perhaps more than ever before, fashion showed a fine disregard for country-of-origin. Parisians suddenly embraced the scrubbed-American look; Americans took to French and Italian looks. Actually the effect was international, and dazzling.



Mrs. Alice Lawson Topping

Miss Patricia Sterling with
Mr. Philip Van Rensselaer





Mrs. Robin Douglas Home
and Mr. Oleg Cassini



Mrs. Winston Guest, seated;
Mr. and Mrs. Stephen Sanford



CANADIAN WHISKY – A BLEND OF SELECTED WHISKIES. SIX YEARS OLD. 86.8 PROOF. SEAGRAM-DISTILLERS COMPANY, N. Y. C.

Look around you.
Listen.
There, they've said it again: V.O.
Remarkable? Not at all.
This has always been the
noblest of all Canadian whiskies.
Light as a lyric.
Radiant. Flavorful.
You never knew that?
That is remarkable.



V.O. IT'S THE VOGUE

SEAGRAM'S IMPORTED V.O./ KNOWN BY THE COMPANY IT KEEPS

Let Rexall's Gift Ideas Wrap up Your His-and-Her List!

GOWN BY PEGGY HUNT

ONLY REXALL can solve your gift problems with such wide selection and elegant smartness, and still be so kind to your budget. For example, Rexall's exotic Shari. In cologne, mist cologne, perfume, after-bath lotion and dusting powder. Boxed individually or in gorgeous gift sets, $2.00 to $6.00.
prices plus tax

FOR THE YOUNG IN HEART, there's "Especially Notable"—the exclusive Rexall scent that's right-as-rain and springtime fresh. It comes in everything from soap to dusting powder, perfume to cologne, after-bath lotion to bubble bath essence. Individual items, $1.50 to $3.50. Gift sets $3.00 to $6.00.

FOR THE MEN IN YOUR LIFE—Rexall's Royal Stag, the ultimate in masculine luxury. Individually boxed or in handsome combination sets, $2.00 to $5.50. Why not save time, worry, and quite a few pennies? Drop by your Rexall store and ask the cosmetician to show you these and many more Rexall gift ideas.

Rexall products are sold only in Rexall stores. Ask for the Rexall brand in the store with this sign.

YOUR Rexall STORE



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ICE CREAM AU COINTREAU



CREME DE MENTHE FRAPPE

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LIQUEURS



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Multi-Speed Liquidizer

Ingenious gift for him or her or *them*! Performs split-second magic in bar or kitchen. Exclusive K-M Multi-Speed Control blends, purees, pulverizes, liquifies, shreds, chops, and shaves ice automatically. $49.95*



Deluxe Redi-Dryer Hair Dryer

For fashion minded girls. Salon type dryer . . . in travel case with mirror, nail dryer, tray. Big hood fits over any hairdo. Whisper-quiet motor. Can be personalized with gold initials. $29.95*

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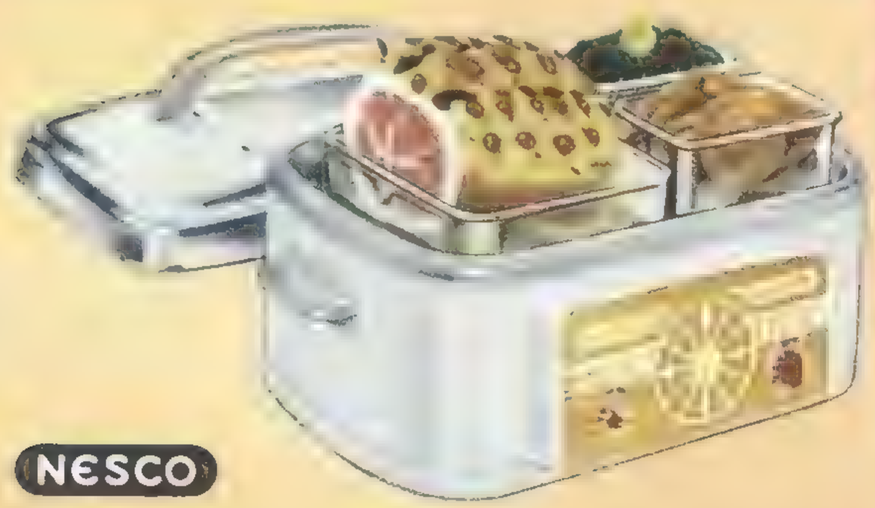
Redi-Baker

For folks who like their biscuits piping hot! Bakes quick breads, frozen dinners, party fare right at the table! Pre-heats fast. Has "Dial-A-Recipe" temp-control. Baking pan included. $24.95*
Redi-Oven, larger with Timer. $34.95*



Redi-Matic Can Opener Knife Sharpener

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NESCO

Deluxe Automatic Roast-Ryte

A gift with automatic pleasure. Bakes a turkey or an entire meal while the cook takes it easy. Has a set-it-and-forget-it timer and temperature control, "see-thru" lid, 5-piece cook set. $69.95*



NESCO

Gourmet Rotisserie-Oven

Four appliances in one! Push a button and *bake, broil* or *rotisserize*. BIG aluminum griddle (under hood) *grills* bacon and eggs, or hamburgers for the gang. Cooks outdoors, too, without all the fuss! Automatic 4-hour timer shuts it off. $89.95*

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Baltimore.....Hutzler's
Baton Rouge.....D. H. Holmes Co. Ltd.
Beaumont....The White House
Boston.....Jordan Marsh Co.
Brooklyn....Abraham & Straus
Buffalo.....Wm. Hengerer Co.
Chicago....Carson, Pirie, Scott
Cincinnati. .McAlpin Company
Cleveland . Higbee's
Corpus Christi...Lichtenstein's
Dallas.....Titche's
Davenport...Petersen-Harned-Von Maur Inc.
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Kansas City.....Jones Store Macy's Peck's
Lafayette.....Loeb's Inc.
Lincoln .. .... Gold's
Long Island.Gertz, Long Island
Los Angeles....Bullock's Dept. Stores
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Minneapolis . . Donaldson's-Golden Rule
New Orleans.....D. H. Holmes Co. Ltd.
Newark.....Bambergers of New Jersey
New York.....Gimbel's
Oklahoma City..John A. Brown Co.
Omaha.....J. L. Brandeis
Philadelphia..... Gimbel's
Pittsburgh.....Horne's Gimbel's
Portland..Meier and Frank Co.
Paramus.....Bambergers of New Jersey
Richmond.....Thalhimer's Miller and Rhoads, Inc.
Rochester..Sibley, Lindsay and Curr Co
St. Joseph.Townsend & Wall Co.
St. Louis.....Famous-Barr Co.
St. Paul.....Donaldson's-Golden Rule Emporium
San Antonio...Joske's Of Texas
San Francisco.....Hale's
Sacramento.....Hale's
Salem.....Meier and Frank Co.
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Tulsa.....Brown Durkin Co. Vandevers
Waco.....Goldstein-Migel
Washington, D.C.....Hecht Co.
Waterloo.....Black's
Wichita.....Innes

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**Suggested retail price.*

SALON SKETCH

A tactful rescue squad for skins —those that need saving —those that need a little help

Skin care is the specialty of the house at Georgette Klinger, a salon with an impressive record of success in coping with disturbed faces. All kinds of problems find their way to Mrs. Klinger—dry skins, oily skins, normal skins simply looking for a pick-up. Vogue sent her as a test case a young woman (we'll call her Miss L.) with the kind of complexion that's euphemistically described as "troubled."

The trouble was extensive and of long standing—all-over skin disturbance with acne actually graduated in a few places into persistent infection. Not the worst case the Klinger salon had ever seen, but one of the worst. Mrs. Klinger—a slender, plummy-voiced Hungarian—worked out a blitz program: treatments at the salon twice a week for about eight weeks, homework that would take nearly forty minutes each day.

"Unless you've had a disaster like this yourself," says Miss L., "you can't know how awful it can be. But from the very beginning the people at the salon gave me the feeling that what I was ready to believe was hopeless was just a nuisance to be cleared away as soon as possible. It was like being a small child in the hands of competent aunts."

What the aunts had in mind: troubled skin needs first of all to be cleaned up thoroughly, then to be kept—not just clean—but super-clean. Problem complexions are excessively oily; clogged pores trap the oil beneath the surface of the skin—and that's where trouble begins. An oily skin can't be converted to dry, or normal, according to Mrs. Klinger, but symptomatic flare-ups *can* be controlled.

The Klinger salon—cool, quiet, white and gold—combines the calming efficiency of a good private clinic with the attractive, pampering features of a beauty salon. There, Miss L.'s treatments started with thorough cleansing, first with a cream, then with Klinger's bracing, antiseptic lotion. Next, soothing massage and steaming—the face, under a tent of towels, suspended in the updraft from a bubbly, yellowish brew laced with healing herbs. Then, a pore-by-pore cleansing out of oils, dirt, whatever clogs the skin.

The next step was a hot, healing, herbal masque, packed on, baked under a heat lamp, and eased off again; followed by a cool sulphur masque—healing, drying (it has real pull). Finally, more astringents and lotions, including a whitish liquid of the disappearing sort, designed to work specifically on acne.

As for Miss L.'s homework, it pivoted on repeated cleansing with the famous Klinger lotion—four times a day for a skin with problems as extensive as hers. Directions are important here. The cleanser is swabbed on with dabs of cotton, each dab discarded as it begins to show dirt, until finally the cotton comes away clean. Miss L. found that this could be as much as five dabs later.

"It's amazing how grubby you get," she said. "After a while I became so clean-skin conscious I was almost afraid to step out of doors for fear of the dust in the air."

Then there was a routine to be followed nightly. Chief props—besides the cleanser—were the sulphur masque, hot herbal compresses, and the acne lotion. The lotion was to be left on overnight, spread on wherever there were skin eruptions but nowhere else—no all-over (Continued on page 75)



LUXURIOUS LIQUEUR . . . LUXURIOUS GIFT

Crown jewel of all liqueurs. Indeed, Jacquin's Forbidden Fruit is one of the very few liqueurs known throughout the world. Made of imported Valencia orange, golden honey and fine brandy, it is truly superb. Cool and delicious as a frappe. And by itself as an after dinner liqueur . . . ah magnifique. Superbly boxed, it is a MEMORABLE GIFT!

Made exclusively by Jacquin . . . Firm Est. 1884 Chas. Jacquin et Cie., Inc., Phila., Pa./64 PROOF

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The Arizona Biltmore Resort

Sun this winter in the comfort and luxury of the Arizona Biltmore. It's just as though a complete cosmopolitan hotel had been transferred to the desert and set down on a 1400-acre oasis of lawns, flowers, and citrus groves. Private, uncrowded, 18-hole golf course. And, many, many other luxuries. Modified American Plan (includes breakfast and dinner). Just contact John L. Love, Res. Mgr., Arizona Biltmore Hotel, Phoenix, Arizona.

SCOTTSDALE

Hotel Valley Ho. Arizona's finest. European Plan. Open all year. In famous Paradise Valley resort area, 12 mi. from Phoenix. Robert Foehl, Manager.

TUCSON

Arizona Inn. Bungalow rooms with sun terrace. Beautiful gardens. Steam heat. Warm water pool. Har-Tru tennis courts. A.P. M. Bennett, Mgr.

Lodge On The Desert. Golf privileges, pool, convenient Town location, A or E plans. Gracious living, relaxed atmosphere. 306 North Alvernon Way.

WICKENBURG

Rancho de los Caballeros . . . the place to spend an exciting pre-Christmas holiday. Ride, swim, golf, relax in dry, sunny Arizona. Children welcome.

Remuda Ranch. Relaxing and sun-tan warm, tennis, golf, pool, children's program, our 38th season, "Arizona's Riding Ranch." Box 1239.

CALIFORNIA

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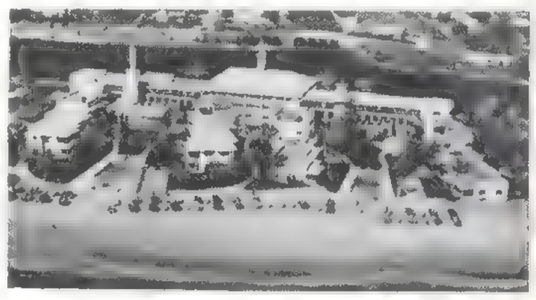
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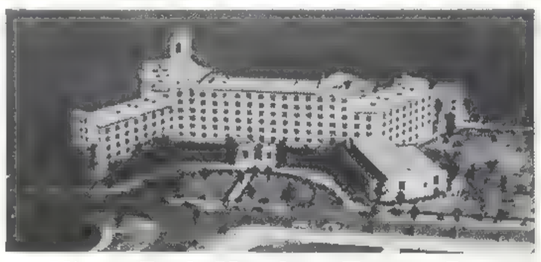
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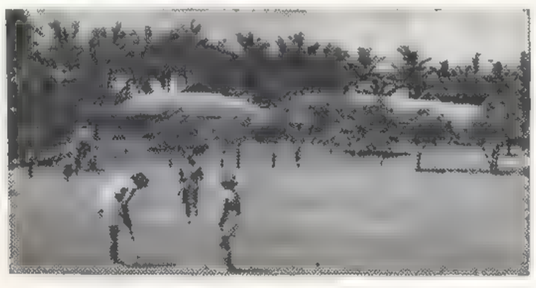


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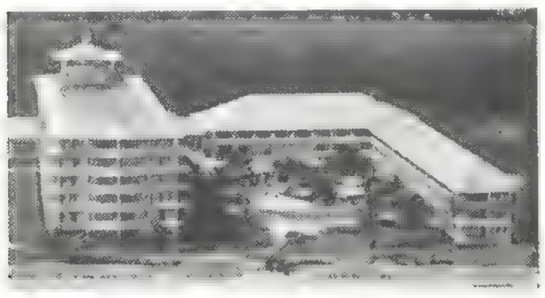
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JAMAICA, W.I.

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SALON SKETCH

(Continued from page 73)

coating. Mrs. Klinger believes that at night troubled skin should be left as much as possible in the clear, so that pores can breathe.

Peripheral instructions of non-peripheral importance: because Miss L. had an oily scalp and a tendency to dandruff, Mrs. Klinger recommended a tar shampoo, followed up by a vinegar rinse to dispel the last traces of the soap. Left-over soap can cause problems—just as an oily scalp can make trouble for faces.

Sufficient sleep and a sensible diet were also stressed. Diet, according to Mrs. Klinger, can't cause acne, but it can certainly aggravate it. Any diet that's bad for health in general is bad for skin; too much of anything—candy, alcohol, nuts—means trouble.

As for make-up, results show up faster if the client goes without it during the first stages of treatment—as Miss L. did. But for women who simply can't face the world without cosmetics, simple make-up is allowed, provided it is thoroughly removed at night.

Highlights from Miss L.'s progress reports: she started out in a fine glow of confidence—which flickered and nearly faded when, at the end of the first week, there were new disturbances in her skin. The homework was time-consuming, too.

"The whole process takes close to 40 minutes," she reported, "and after a long evening it's nearly impossible to stay awake long enough to do the job properly."

However, by the end of the fifth salon treatment, a careful appraisal showed that Miss L.'s forehead was almost entirely cleared up and there was a general improvement elsewhere (especially, she remarked, in her morale).

By the end of the seventh salon session, the improvement in her complexion was close to dramatic; but after the eighth, she found that her skin had gone dry in places and was peeling—an indication, she was told, that new skin was forming underneath. Her biggest problem was keeping up the home routine.

"I doubt if I could have stuck to it by myself," she said. "The regular treatments are important not only in themselves but for the inspections and encouragement."

After her tenth treatment, Miss L. reported that the nose area was turning out to be the most stubborn problem. Soon after that someone at the salon suggested that perhaps her eye glasses were causing some of the trouble there; glasses, like skin, they told her, must be kept antiseptically clean.

"After a while you develop the sense of a private war in which your face is the battleground," Miss L. said.

By the seventeenth—and last—session, a remarkable change had taken place. Miss L.'s complexion, though it still couldn't be described as 'flawless,' was so much better that a clear, smooth skin now seemed to be well within her reach. Even the most objective observers remarked *in camera* that something fairly spectacular had happened.

At this last session, make-up was finally reinstated. Mrs. Klinger recommended a cream foundation and loose—not pressed—powder. She emphasized that every vestige of the make-up must be creamed and cleansed away at night.

"I walked out of the salon," said Miss L., "feeling like Cinderella."

What's necessary from this point on is a conscientious holding-program: continued treatment at home (time consumed will decrease as the skin goes on improving) and an occasional visit to the salon.

"This routine is going to have to be part of my life for a long time to come," Miss L. summed up. "It's the kind of discipline I've been reading about for years and never quite managed; now that I know it works, it's worth the effort."

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SHOP HOUND IN THE CARIBBEAN

A quick dip into five Caribbean harbours— Nassau, Montego, Kingston, Old San Juan, St. Thomas

The island of New Providence, in the Bahamas, is a flattish green platter twenty-one miles long by seven wide, edged with cream-coloured sand, rustly with coconut palms, casuarinas, and sea-grape, swept by the soft wash of the trade winds, and completely surrounded by water the colour of melted-down aquamarines. At the island's northeast edge is the bustly harbour, the enchanting small city of Nassau, with its curious mix of pleasures, of contrasts.

There is the harbour itself, all bright-greens and blues like a Winslow Homer watercolour, with its to-ing and fro-ing of boats; and the immensely attractive and sophisticated places to lunch and dine in secluded, shady gardens, abloom with oleander and bougainvillea, often centred by a pool, with white-jacketed waiters and heavily French menus. There is the bright, open-air hurly-burly of the native straw-and-shell market; and the cool, tidy Britishness of the shops on and near Bay Street, with their delicious stocks from London and Edinburgh, Paris and Copenhagen, and their polite, un-high-pressure salespeople. There is the all-night (or almost-all-night) throb of calypso and goombay and merengue music; and the statue of Queen Victoria presiding firmly over Rawson Square. There are rich, racy, shaved-icy rum drinks served in everything from coconut shells to pineapples, and there is an English pub (the Green Shutter, on Parliament Street), that proudly serves English ale and beer slightly warm.

One of the newest delights of Nassau is actually not in



The S.S. United States, from the lighthouse on Paradise Island, Nassau.



Once a racing stable—the Temple Galleries workshop, in Jamaica.



Head designer of Temple Galleries, David Eskell-Briggs.

Nassau, but five minutes offshore by water taxi (this being a motor launch like a spruced-up version of the *African Queen*). It is the many-splendoured new resort called Paradise Island —once called Hog Island, now renamed in honour of the famous crescent-shaped beach on its northwest side. The original Paradise Beach remains—still open to all, its bath-house and restaurant facilities refurbished and made vastly more attractive.

The rest of Paradise Island, which is surprisingly big—nearly 700 acres—is being developed carefully, and with great taste, by the owner, Huntington Hartford, and an army of architects, decorators, landscape gardeners, and workmen, into a series of enchanting areas. The central axis is the Ocean Club, once the house of the Swedish tycoon, Axel Wenner-Gren, with its new 52-room annex, and its terraced vista of formal gardens, swimming-pool and tennis-courts, fountains, and ponds with water-lilies; at its back is a long, immaculate sweep of ocean beach. Rates at the Ocean Club, which include breakfast and dinner, range from $45 single to $130 for a suite.

Elsewhere on the island is the Café Martinique, set on an inland lagoon, with water-stairs, a terrace, and tropical gardens illumined at night (it is open only for dinner); the interior is all mahogany panelling, gaslight, French china and silver. Diners from Nassau are whisked out by boat at no extra charge; diners who have their own boats may arrive in them if they like (moorings are provided). Also ready on Paradise Island are a handsome new yacht basin and marina; nine to twelve holes of a new eighteen-hole golf course at the island's eastern end.



The great Caribbean lure: clear, blue-green sea.



Cristo Street, in Old San Juan; in distance, the 1753 Chapel of Santo Cristo de la Salud.



Caribbean beach: a sweep of sand and sea, a fringe of coconut palms.

Meanwhile, back in Nassau, on Delancy Street, is the Buena Vista, an old pink-and-white Nassau house turned into a small hotel, with a charming outdoor terrace and garden for lunch and dinner, and food which many people consider the best in town; indoors, the rooms have flower names on the doors, old-fashioned mahogany beds, flowery chintz curtains, and fireplaces. Also smallish, comfortable, and expensive, with delicious food, the famous old Cumberland House hotel, on Cumberland Street, has an outdoor garden for dining, so walled in with jasmine, bougainvillea, and trellised vines that candles on the tables burn almost without a flicker.

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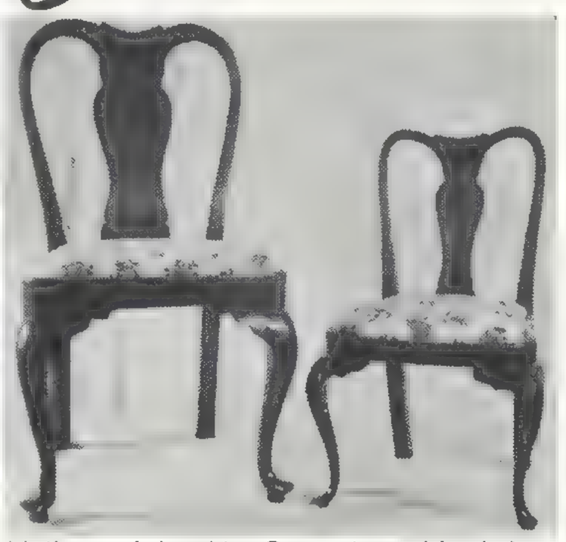
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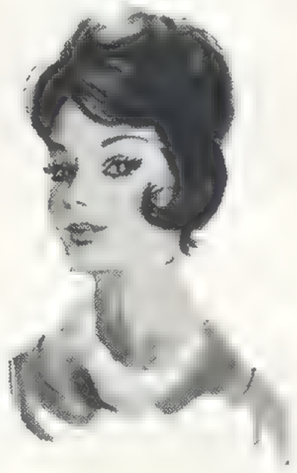
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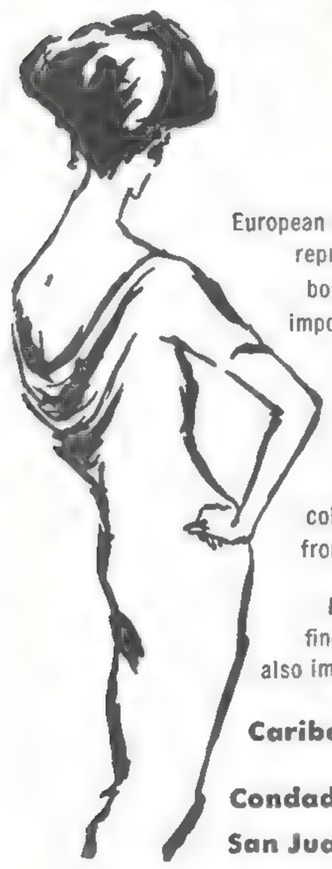


Cockfighter motif . . . the spur-shaped cuffs of this sporty blouse with shirt collar. Wrap-around with tie-sash. Made of finest broadcloth. In Hot Pink, Turquoise, Black, White or any colour to order. Sizes S. M. L. or to order. 8.95 by air.

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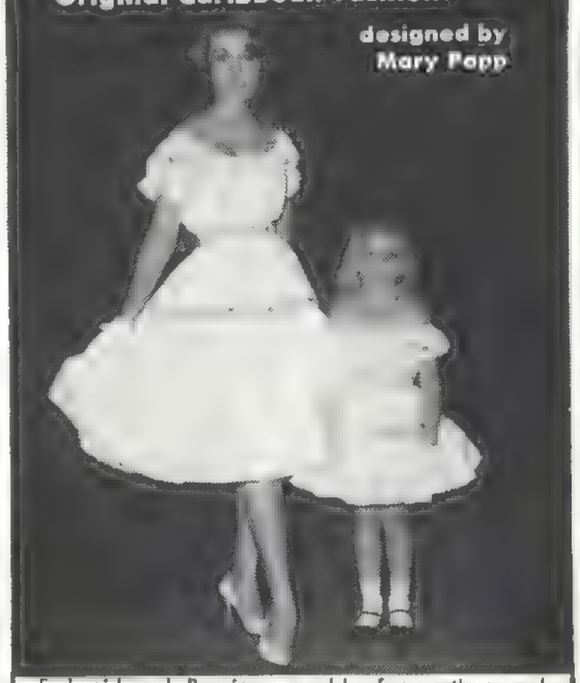


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IN THE CARIBBEAN

Only for dinner (and reservations are essential) is Sun And. . . , on Lakeview Avenue, oddly-named and attractive, where about forty people may dine in a garden around a pool, with fountains and statuary, or indoors in a dining-room with Chippendale chairs, sterling silver and English bone china; among the specialties are cold Spanish soups, beef or shrimp fondues that are brought to your table in chafing-dishes, with a choice of five or more sauces. The proprietors are a young couple—the husband English, the wife French-Canadian—who between them do most of the actual work, and often appear, cheerfully, in dinner clothes with bare feet.

Jamaica—which became an independent nation within the British commonwealth last August—is still in a state of cheerful exhilaration about the event. A new gold, green, and black flag flies in place of the Union Jack; self-congratulatory billboards can be seen here and there, and many of the young men wear Independence T-shirts emblazoned with the national coat of arms; there is a new feeling of political interest, of cultural stirring, of vigour and confidence. Otherwise, the visitor will probably notice little difference—the sea is still a warm greeny-blue, the beaches white, the mountains purple; on the breakfast tray, the fragrant local coffee and the platter of fresh-picked fruit are still delicious; the sugar-cane still ripples in an endless silvery sea, the banana-groves are still



The pretty harbour of Charlotte Amalie, St. Thomas.



Piranesi-like ruins of a sugar mill in Jamaica—which still makes rum from sugar-cane, in more up-to-date ways.

an intense, smoky Gauguin green, the flowers still bloom in improbable crêpe-paper colours. (And the small Jamaican schoolgirls, with their immaculate starched dresses and enormous hair-bows, are surely the most disarming anywhere.) Refreshingly, tourism is not Jamaica's principal industry—it ranks third, behind bauxite and agriculture of various kinds; this gives the island an interest, a richness, apart from its purely "resort" charms.

From both Montego Bay and Kingston, it's possible now to take one-day excursions on Diesel coach trains to see some of the magnificent scenery, the interior life of the island: banana and coconut plantations, forgotten eighteenth-century towns with handsome Palladian limestone buildings, cattle grazing in pastures with low stone walls that look curiously English. The Montego trip ends up with a tour of the Appleton sugar plantation and rum distillery; the Kingston trip, which plunges straight through some of the most beautiful scenery on the island, includes a rafting excursion down the Rio Grande river from Port Antonio, the rafts floating through deep green gorges walled with giant ferns. (The Montego excursion, which costs about $12, is run by Jamaica Tours; the Kingston one costs about $15, and is run by Independence Tours.)

In Montego Bay, the hotels and guest-houses cluster around and above the Doctor's Cave beach, with its famously translucent water; other attractive—and often quieter—places to stay are flung out along the coast to the east and west of town: these include Half Moon, Bay Roc, and Round Hill. Beyond Round Hill is the magnificent eighteen-hole Tryall golf course, on a former coconut plantation, with rustling palms and sudden ocean views; temporary memberships can be arranged. On the other side of Montego, the eighteen-hole Rose Hall golf course was once a sugar plantation. Not far from Montego Bay is the former racetrack pavilion that now houses Temple Galleries, a superb local enterprise run by a young English furniture designer, David Eskell-Briggs; here, with carefully-trained native workmen and unlimited supplies of West Indies mahogany, he makes extraordinarily handsome reproductions of eighteenth-century English and French furniture (Chinese Chippendale is a specialty), and also designs and makes almost any sort of piece to order. Smaller Temple Galleries productions include handsome pineapple lamps, free-form coffee tables, salad bowls, boxes, enchanting small furniture for children's rooms. (The Temple Galleries designs can be seen in the United States at the Barn at Ben Robyn, 143 East Sixty-Second Street, New York City.) . . . In Montego Bay, a sought-after restaurant, now in its second season, is the Ristorante Bar Italia, on Fort Street, run by the former maître d'hôtel at Round Hill, Jojo Tarlarini. Simple, attractive, and not expensive, it has pure Italian Provincial décor, a menu that is uncompromisingly Italian and very good, with a northern Italian slant (Milanese salami, *risotto*, escalloped veal), good Chianti. . . . Driving from Montego Bay to Ocho Rios, along the North Coast road, you might stop for lunch and a swim at Runaway Bay; here there are two charming new hotels, the Runaway Bay and the Trelawney Club, on a particularly beautiful curve of coastline. At the Jamaica Inn in Ocho Rios, tea is served every afternoon, the tea-trays carried by maids in the starchy, crossed-strap uniforms of Victorian English parlourmaids. . . . In Kingston, the island capital, spread between the mountains and the sea, the pleasures are delightfully mixed. It's possible to inspect Spanish and Arawak mementoes and other curiosities at the Institute of Jamaica (including some ship's papers removed from the belly of a shark in 1799); to visit magnificent gardens—the Royal Botanical Gardens at Hope, on the outskirts of town, or the Castleton Gardens, slightly farther away; to take a water-taxi across the harbour to Port Royal and walk the ramparts of Fort Charles—whose commander, Horatio Nelson, once walked the same ramparts; to visit Spanish Town, thirteen miles away, the ancient Spanish capital of



Bluebeard's Castle, St. Thomas: once a pirate watchtower, now part of a luxe air-conditioned hotel.



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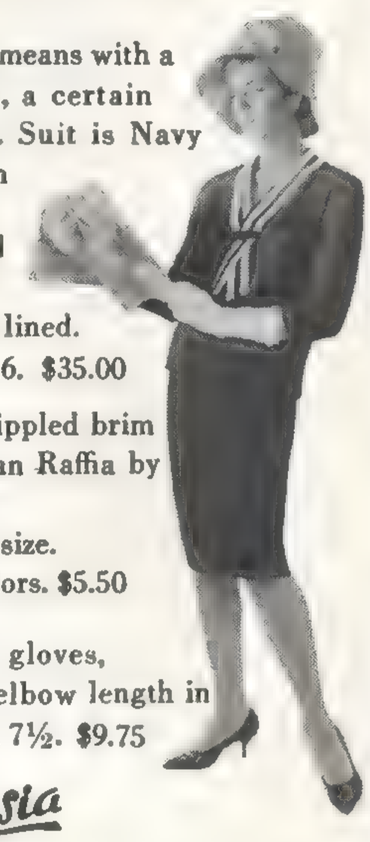
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In the Italian Manner

...and that means with a special dash, a certain fascination. Suit is Navy Blue, Italian cotton knit with striped trim. Completely lined. Sizes 8 to 16. $35.00

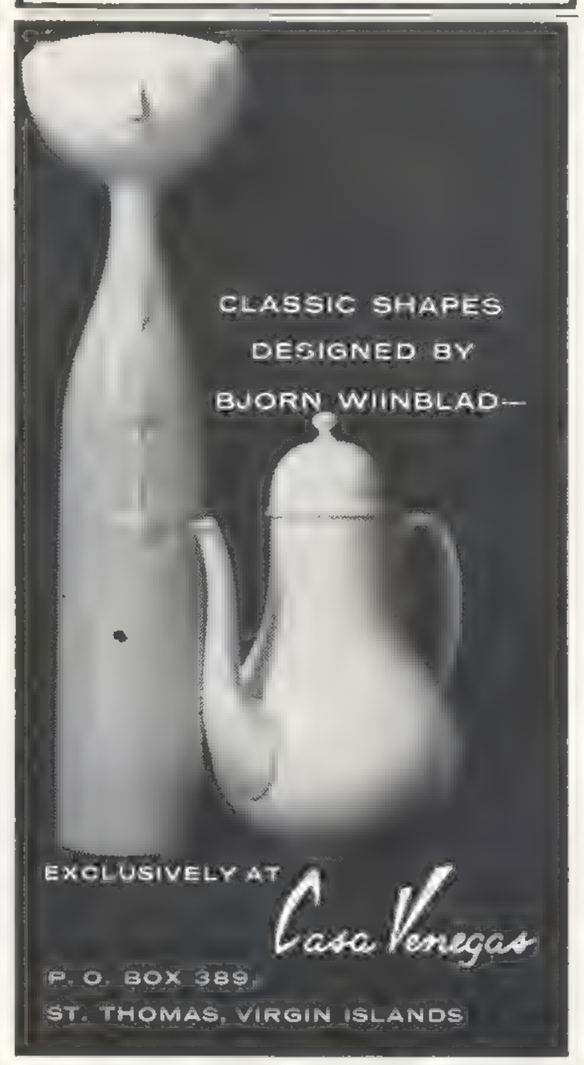
Charming rippled brim hat of Italian Raffia by La Paglia. Adjustable size. In many colors. $5.50

Italian kid gloves, washable, elbow length in sizes 6½, 7, 7½. $9.75



Fantasia

In Beretta Center St. Thomas, P.O. Box 1492 Virgin Islands, U.S.A.



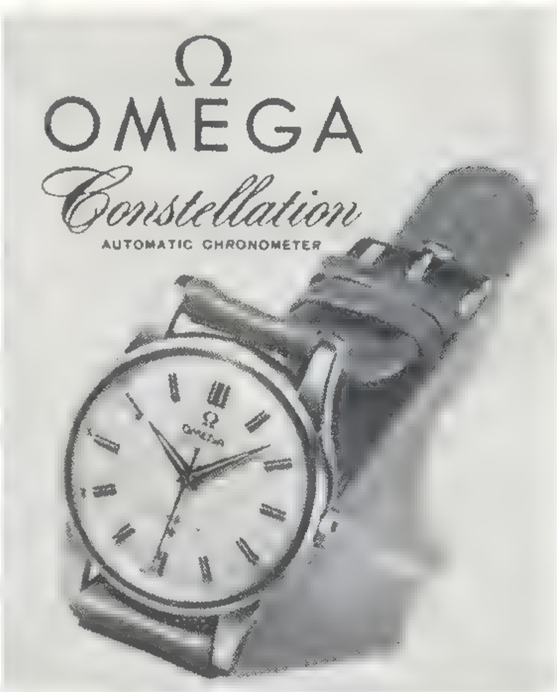
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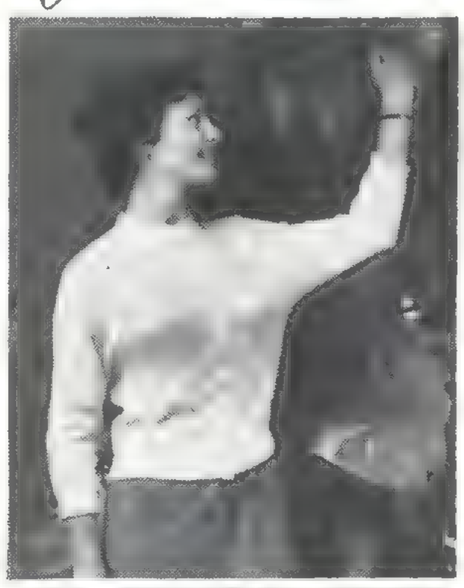


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IN THE CARIBBEAN

Jamaica, sun-bleached, splendid, and crumbling. In Kingston, at the foot of King Street, the Victoria Crafts Market is piled to its 1872 rafters with every kind of native produce from every corner of the island, from straw hats and baskets to calypso records and Jamaica rum. Most people live in the cool, breeze-swept hills above the city, and some of the most attractive hotels are there—among them, Stony Hill, Casa Monte, Strawberry Hill, the Blue Mountain Inn (all can be visited for a meal, a drink, or just to look at the view).

In Old San Juan, Puerto Rico, the feeling is pure Spanish—and getting purer all the time, as the government's beautifully-managed program of restoration proceeds to rebuild its ancient glories. These date back to 1521—roughly two centuries earlier than Colonial Williamsburg, to which the restoration of Old San Juan has been compared; the streets are paved with stones said to have been brought as ballast in the Spanish galleons. The rebuilding has been done as part of Puerto Rico's cultural renaissance program, and not primarily as a tourist attraction. But what it all means to the visitor is this: to find oneself, within a little more than three hours' flight from New York, in a walled, sea-girt, immensely foreign city, sunny, serene, enchanting, with all the architectural beauties of the sixteenth century—and none of the discomforts. For example: one of the restored buildings, a 300-year-old convent that had been turned into a hospital, then crumbled into disuse, has been converted into a magnificently comfortable, air-conditioned hotel called El Convento—equipped with every modern luxury, every nuance of service, yet charmingly integrated with its quiet surroundings. (It is on Cristo Street, across from the Cathedral of San Juan Bautista.) Within its interior courtyard, once the convent cloister, is a small swimming pool, surrounded by tree-shaded tables; its furniture and hangings are all either authentic Spanish antiques of the period, or meticulous reproductions of them. Some rooms look out on the Bay, blue and wind-whipped; some on delightful little streets and squares. . . . There is nothing "museum-y" about this, or about anything in the Old City; there *are* museums and art galleries, fortresses and churches, massive walls, steep and narrow old streets—but there are also attractive shops of all kinds, excellent restaurants, bars, and nightclubs, crowded and gay, many with entertainment; the entertainment isn't always Spanish, but the late, late hours certainly are. Some of the best places to dine and dance (or listen) are La Zaragozana, Ocho Puertas, La Botella, La Danza, El Toledo. Above a men's clothing shop on Calle Tetúan is a bar called The Owl, lit mainly by candles, where it's pleasant to sit and listen to a throaty singer named Esperanza singing Spanish, Moorish, and Puerto Rican songs. . . . If the charms of the Old City should pall, there is, of course, always the New San Juan just across the bridges, with enough excitement and razzle-dazzle for anybody; in the Caribe Hilton alone, there are three restaurants and a nightclub—and (Continued on page 170)

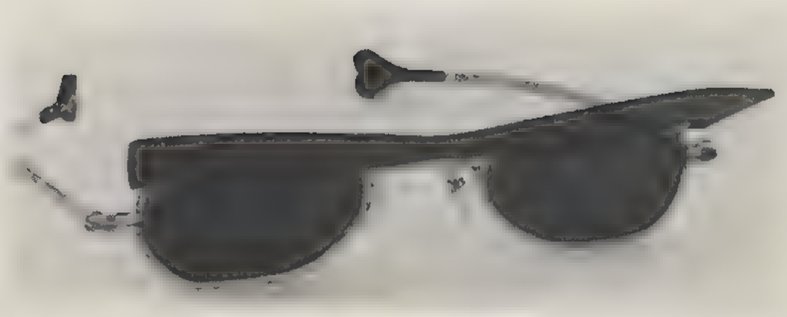


Stamp commemorating Jamaica's independence, August 6th, 1962: new hotel, bauxite plant, Jamaican fruits.

SHOP HOUND

. . . Christmas windup





Green sunglasses with brass-finished frames, visor that flips up and down. They come in a light clip-on plastic case (black, brown, or blue). $2.95 ppd. St. Regis Pharmacy, 10 East 55th St., New York 22, N. Y.



A silk scarf turns put-over. From Italy; red, blue, and black on white. $25.50 ppd. (send dress size). Jon Paine, 870 Lexington Ave., New York 21, N. Y.

Shears for snipping flowers or fruit. Steel, with raffia-covered handles. 7″ long. $2 ppd. New Hampton General Store, Hampton 4, N. J.



Heavy, spiral-shaped crystal candle holders; 6″ high. $17.50 each. Baccarat. 55 East 57th St., New York 22.

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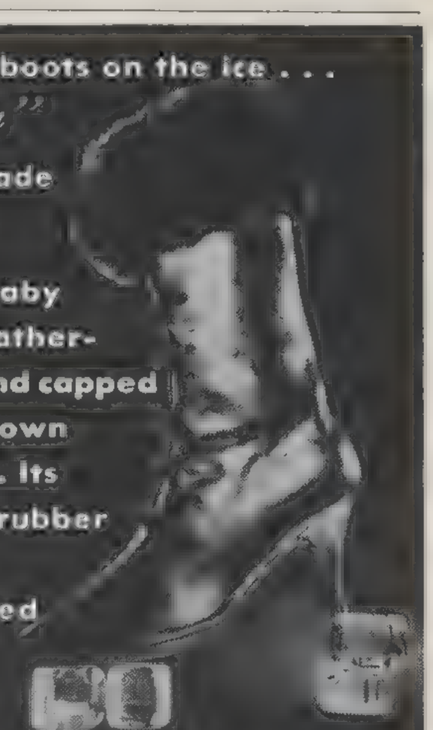
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Black baby calf, leather-lined and capped with brown beaver. Its grippy rubber sole is cushioned with lambs wool inside. To close, elastic loops over crocheted buttons. Sizes 5½ to 9. $75.00 ppd.

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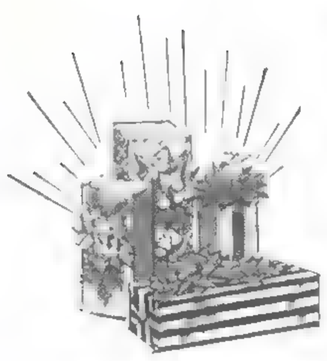
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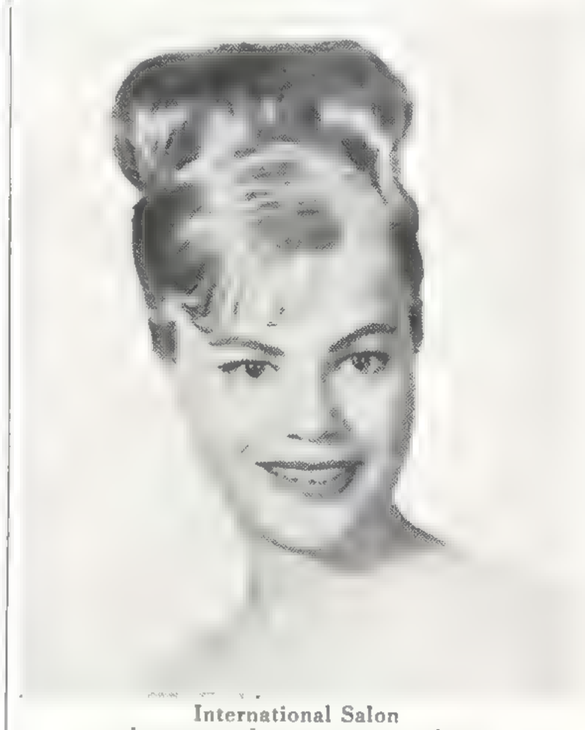


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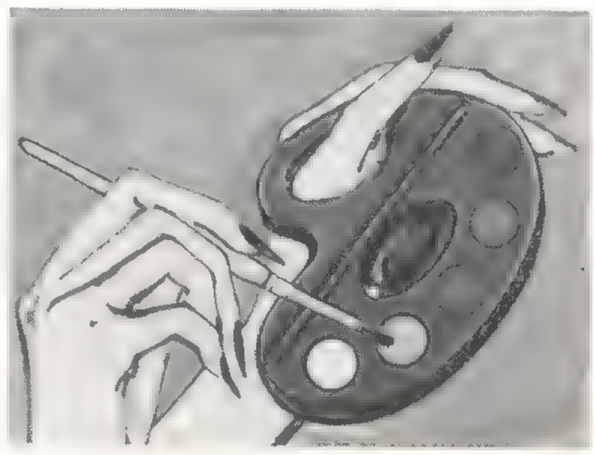


DAVID CARLSON



Part of the postiche sensation: pin-on hairpieces of Dynel and acetate look and act like real hair; come in colours to blend with your own hair (send sample with order). Four styles: Beehive Chignon, Pony Tail, French Knot, Figure Eight Chignon. $3.98 ppd. Guild House, 103 East Broadway, New York 2.

Beach tunic—short and supple shift of terry cloth printed with a mass of green, yellow, pink, orange, and turquoise flowers. Sizes S, M, L. $8.30 ppd. The Tog Shop, Lester Square, Americus, Ga.



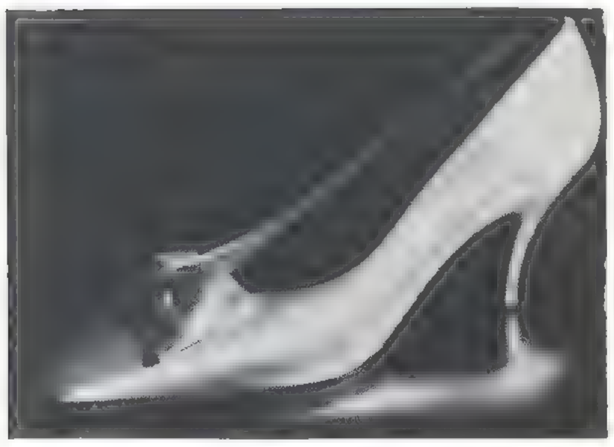
Lipstick palette with four shades of red and an iridescent white. With it: sable lip brush, plastic cover, colour-blending instructions. $2.98 ppd. Bleuette, 509 5th Ave., N. Y.

Monogrammed black aluminum plate to attach to the bumper of a car. Two initials, $8.50; 3, $10.50; 4 (inc. Jr. or II), $12.50. Cabbages & Queens, RR2, Box 301, Carmel, Indiana.

WTW

HOUND

. . . New listing



Handmade in Italy, a shapely white satin evening shoe—the bow, detachable. Also in black: satin, calf, or suède. Sizes 5½-9, A and B widths. $43.70 ppd. Daniela, 43 East 57th Street, N. Y. 22.



Holder with a pierced top—has an upstanding way with flowers. Blue design on white glazed pottery; 4½" high; all one piece. $5. Old Guilford Forge, Guilford, Connecticut.

Sweater with a calfskin front, lined with chiffon acetate. Beige sweater, brown and white calf: black sweater, black and white calf. Sizes, small, medium. $79.50 inc. tax, ppd. Yasser, 155 West 29th St., N. Y. 1.

Turquoise ring—large oval stone set in twisted 14-k. gold wire. $45. Nathan Gem & Pearl, 580 Fifth Ave., New York 36.

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Capsule radio—less than 2" high: 7 transistors, 2 mercury batteries. Plastic case in black and white or red and white; on a long metal chain. By Standard Radio, $39.95 ppd. Liberty Music Shop, 975 Madison Ave., New York 21.

Supple, sleeveless, smooth-leather shift—seamed at the hipbone. Bone, pink, light blue, apricot; also in suède; 8 to 16, $55. La Boutique, 59th St. and Fifth Ave., N. Y. 22.

Neat black handbag of baby alligator. Leather-lined; hidden outside pocket; 14½" high. $350. In calf, $110. (Both plus tax, ppd.) Mark Cross, 55th St. and 5th Ave., New York 22.

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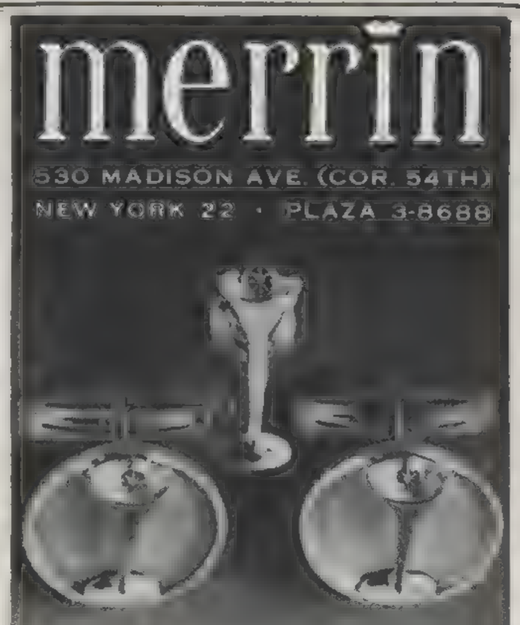
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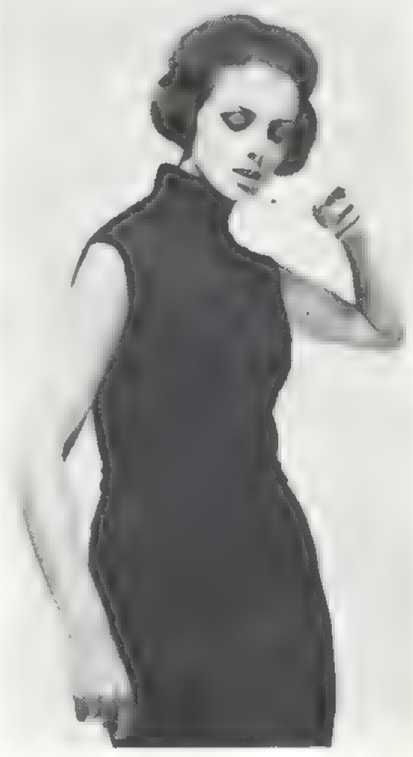
HOUND

. . . trees some present ideas





Green aventurine ring—lengths of 14-k. gold make level crossings in the stone. $200 tax inc., ppd. Seaman Schepps, 485 Park Ave., N. Y. 22.

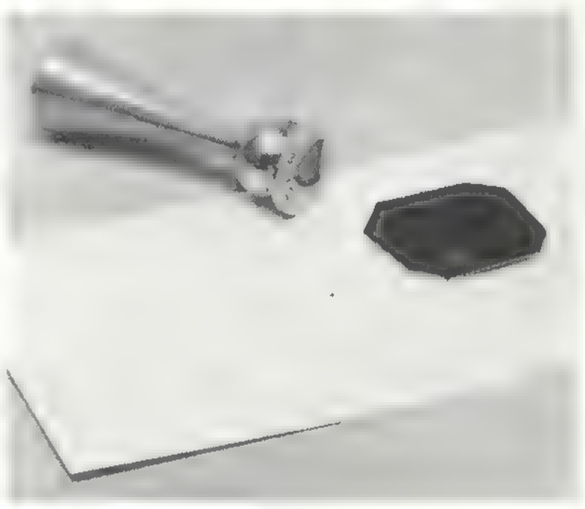


Made of Italian double-knitted wool, a sleeveless shift with a tall turtle-neck. Black, red, or cognac. Sizes 8-16. $29.50. Fatima Creations, 1334 Third Ave., New York 21, N. Y.

Indoor-outdoor blanket of handloomed, hand-brushed Finnish wool: 32″ x 72″. Lema Rewell design, in brass, red, or peacock blue; $22.95. With leather thong, $24.95. The Mexican Room, 364 Post Road, Darien, Conn.



Sterling silver stamp (the American eagle crest with 3 initials). With sealing wax in candle form. $37.50 inc. tax, postage. Merrin Jewelers, 530 Madison Ave., N. Y.



Handmade lamé case for spectacles—woven of gold- and silver-coloured threads. Felt-lined. By Marjorie Ripin, $4.50, at Lord & Taylor, 424 Fifth Ave., N. Y. 18.





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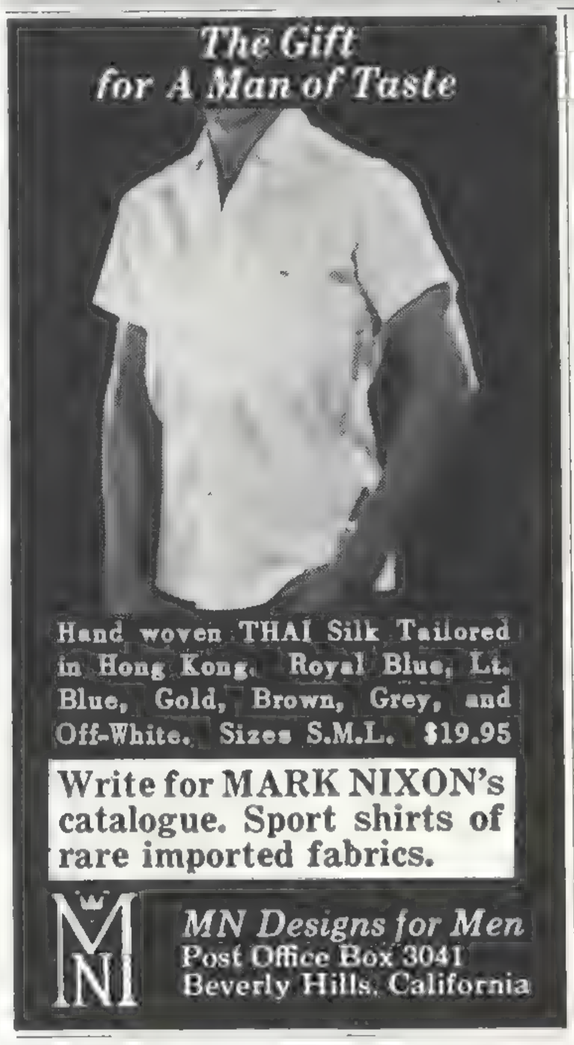
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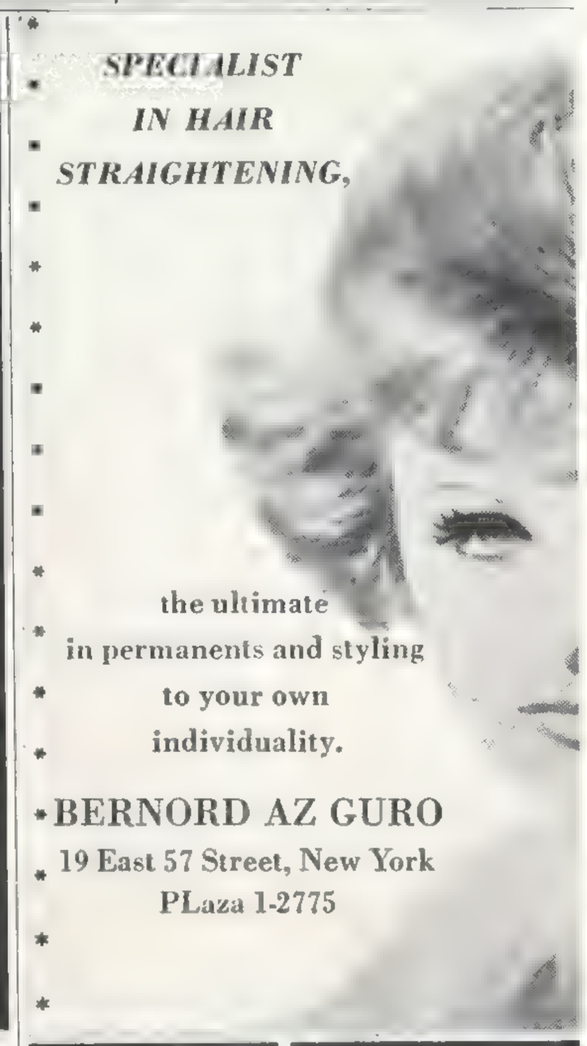
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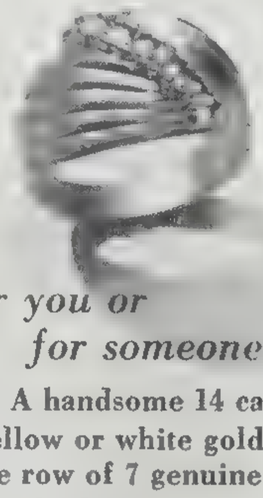
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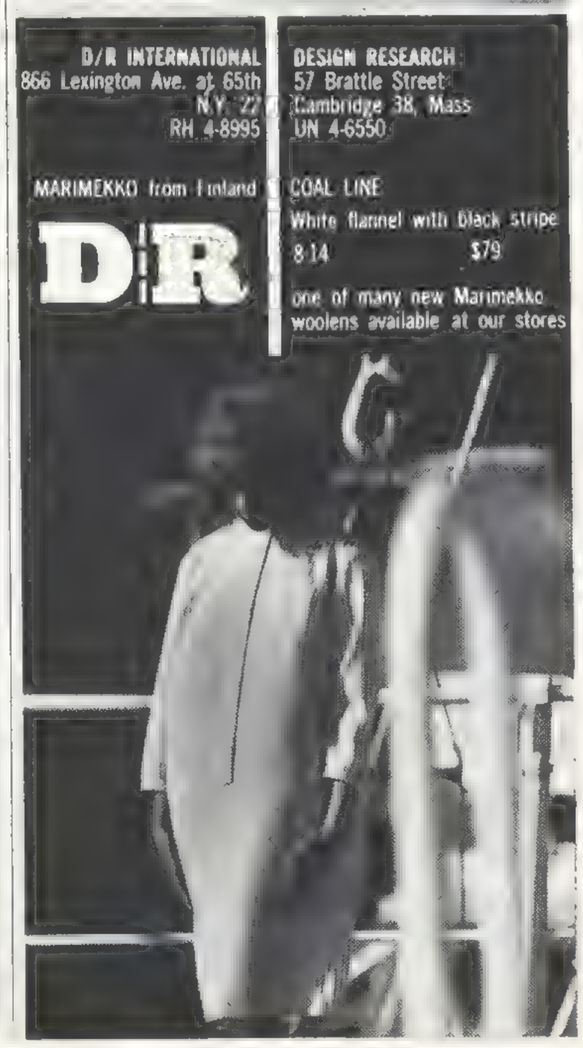


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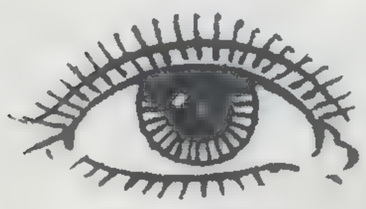
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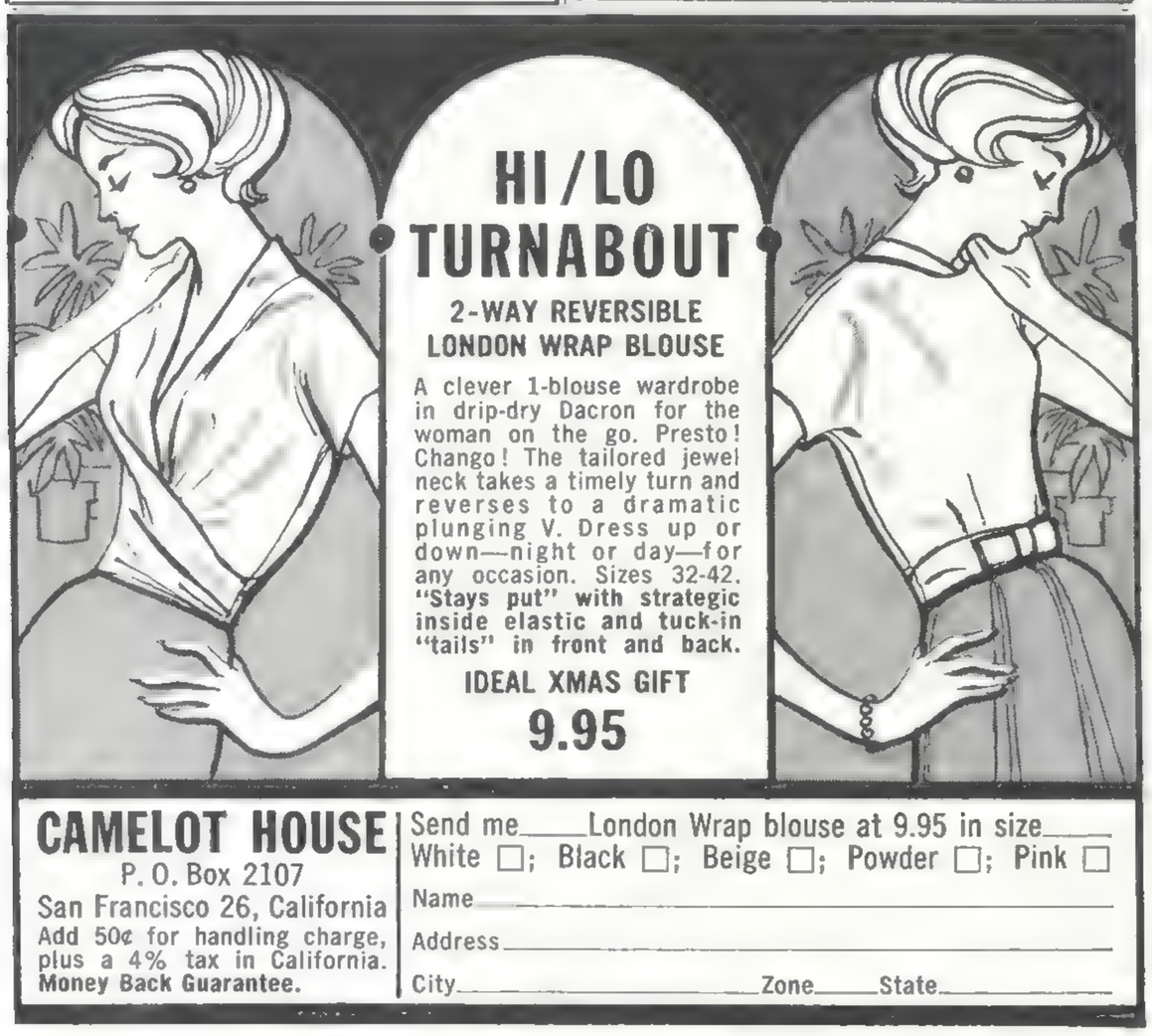
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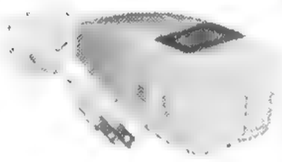
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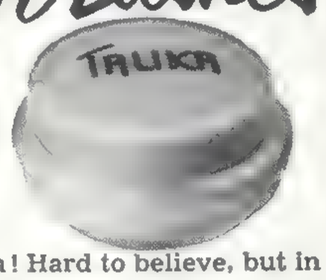
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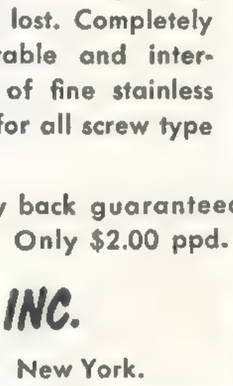


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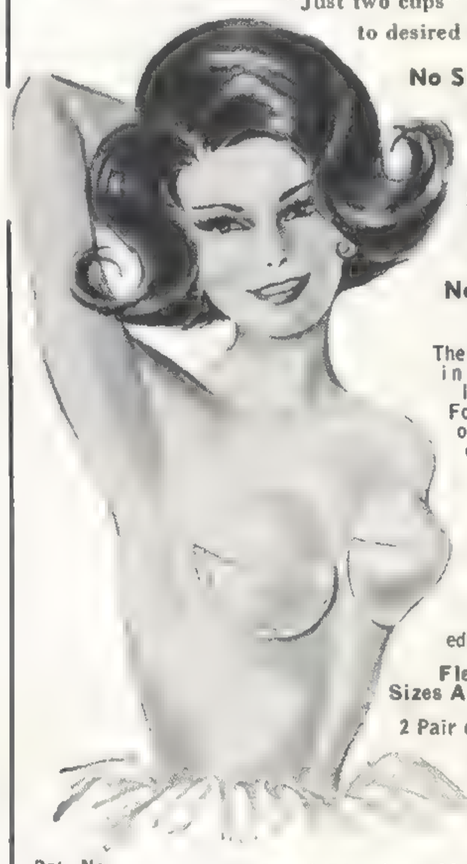
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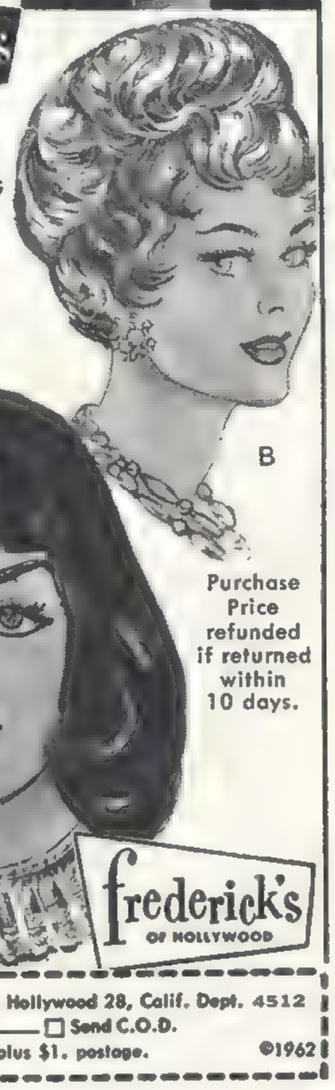
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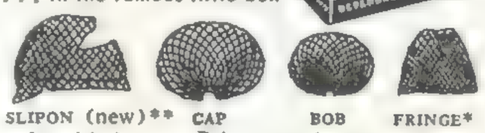
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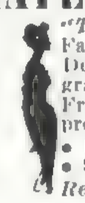
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Next year
you
won't
look the same.
Neither will
that attractive
Mrs. G.
who has
the smashing
sable coat.
You'll both
LOOK
YOUNGER
AND
YOU-ER.

If you don't
believe it,
read
The Face
of the Year
in the
JANUARY 1
VOGUE
and call
our bluff.



The woman you remember . . . wears Caron

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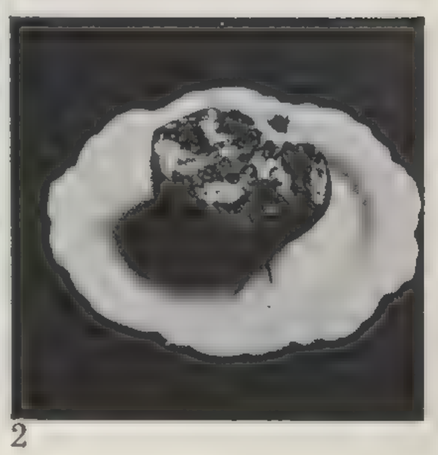
BELLODGIA—PARFUMS CARON, PARIS

THE PRESENT THAT'S AN OBJET

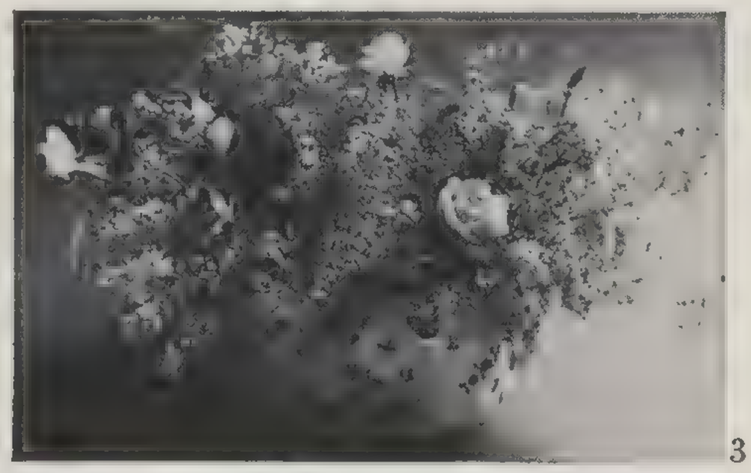
Present ideas culled
from a jeweller—
mostly non-jewellery.
Everything,
$15 and under at Tiffany.



1



2



3



4



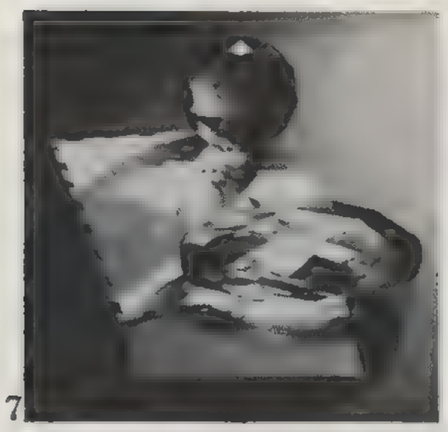
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6

1. Glass candlesticks from Germany; tall-stemmed, 9″ high. $5 each; $10 pair.
2. Leaf-shaped plate of white "moonstone" (earthenware). It's dessert-size, 8″ in diameter. $1.95 each.
3. Spacious jardinière—black flowers on white Italian faïence (matches the faïence cow and the tulipière shown here). 10¼″ long and 4¾″ high; $15.

4. Pick of the sterling silver present-crop—reading from left to right: Short ruler—6″ long; $13.50*. Cork with a spout incorporated (the silver head lifts off for pouring); $14*. Telephone dialer; $6*. Bar knife (it's a bottle opener and a slicer); $13.50*. Letter opener; $9*.
5. Jar to fill with candy or a fragrant potpourri; white Italian faïence, 6″ high; $10. The round glass, thistle pattern (also with wheat): $15 a dozen. The Old-Fashioned glass, here in the wheat design (the alternative is thistle): $1 each.
6. Round white bowl—Italian faïence, imitating bamboo. 9″ diameter; $12.50.



7



8



9

7. Clear, faceted, cut glass paperweights—one round, one a wafer shape. Each, $8.
8. French tulipière—it's a handsome centrepiece for a holiday table. The design, black flowers on white Italian faïence; 6½″ high; $15.
9. Wicker pot, to fill with flowers. It's of white English bone china, 5″ high; $8.

*INC. TAX



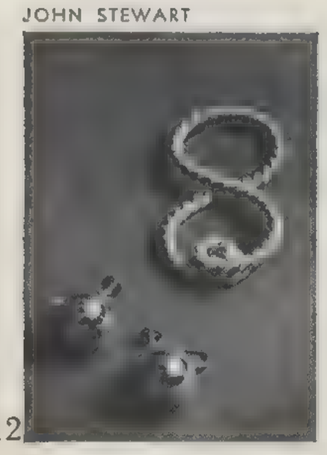
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11

10. Cut glass vase in an intricate, scroll and leaf design; 6½″ high, $8.50.
11. Cow, couchant—holds candy, cigarettes. Black flowers on white Italian faïence; 11″ in length. $15.
12. Money clip—a coiled vermeil rope: $10*. The earrings, 14-k. gold: $14.50*.
13. Sleek, shapely, crystal decanter, 10″ tall; $8.50. With it, a cut glass tub—a handy stash for ice cubes; 5″ diameter. Price, $12.50.

JOHN STEWART



12



13

Royal Secret

FRAGRANCES

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Germaine Monteil

DECEMBER, 1962

VOGUE'S EYE VIEW: THE SMALL JOYS AT CHRISTMAS



TWO CAMELS, BY THE UNKNOWN FRENCH PAINTER OF "THE LEGEND OF SAINT ANTHONY, WITH A DONATRIX" (DETAIL); The Metropolitan Museum.

The spirit lifts at Christmas; the smallest pleasures become joys, infused with hope, with tenderness. There is that tenderness in the paintings and photographs here and on the next six pages: in the great soft eyes of improbable camels painted by a Frenchman who undoubtedly never saw a camel; in a cross on a dark skyscraper; in the loved creatures who turn up, unexpectedly, in paintings—a spaniel, a dove, a Spanish child in red ignoring a magpie and three staring cats. The tenderness lies in the painters, and in the hearts of the beholders. There is that tenderness, now, in the lovely shorthand of family jokes, in the naked joy of recognition on faces at airports and train stations; in the inevitable *prettiness* of Christmas—its presents, its clothes, its parties, all meant to be enjoyed. The Christmas memories we most cherish are of frivolities, perhaps. But they are far from merely frivolous. W. H. Auden, who wrote the article on page 116, said: "A frivolity which is innocent, because unaware that anything serious exists, can be charming, and a frivolity which, precisely because it is aware of what is serious, refuses to take seriously that which is not serious, can be profound."

GOYA: THREE CATS AND A MAGPIE

Detail from "Don Manuel Osorio de Zuñiga," above. Opposite page: Don Manuel, known as "The Little Red Boy," photographed at The Metropolitan Museum of Art, Jules S. Bache Collection, with a child in red. For his clothes, see page 56.

RAWLINGS



THE LIGHTS OF CHRISTMAS
(New Yorks Park Avenue)

BOUCHER: DOVE
Detail from "The Toilet of Venus" The Metropolitan Museum of Art



DOSSO DOSSI: GREYHOUND AND YOUNG SPANIEL
Detail from "Circe and Her Lovers," National Gallery of Art, Washington, D.C.



MARISOL: PERSONS WITH POODLES

Details about the sculpture and the white dress, page 43

RAWLINGS



IDEAS WORTH COVETING IN FASHION

Merely to covet diamonds isn't the point: it's the thought that counts. Say the thought of one love-apple of a diamond snuggled in a whorl of sleeked geisha-piled hair towering over the most fragile of throats. . . . Or, pinned to the heights of a skyscraper postiche, a quivery skirt of tiny fake diamonds, sliced like confetti. . . . A topaz turban, banked with the grey-fire of old-mine diamonds—this is the turban for a coat of sable. If a boot-length brown seal coat is the fur in your life, hat it with a white satin turban. . . . Wanted: ideas that put the head in a flattering light. A white hat does—when it's a giant fluff of ostrich feathers, hair-hiding and blowy . . . a flip young fedora does—when it's one of the springy new tweeds, worn with a suit of the same. . . . Wanted: a splendid midriff—to wear with the white silk at-home pyjamas on page 136. . . . Wanted: an evening of gunmetal-grey—a moire coat, tailored like an English schoolgirl's; slippers to match; grey suède gloves; grey pearl bracelets. A shaft of light to add here—a jumper of white brocade. . . . Flowers are to covet—the kinds that grow on evening boots: printed on silk, cut into velvet. . . . Flowers are also to line evening coats—flowered taffeta evening coats. . . . Do you crave a fur-sensation? You've come to the right season. To wit: a shift of a dress in yellow satin, deep in a white mink hem . . . at-home pyjamas of black satin, hemmed in black mink. . . . A full-length evening suit of sable. . . . A day-length black broadtail suit, jewelled with spangly black silk boots, and tossed off very lightly with a pair of warm, woolly nanny-gloves of white Angora. . . . A sable coif-cap to wear with the most alluring of evening dresses—a column of white crêpe. . . . An albino-pale otter trench coat, flat as silk, lined in cinnamon-and-white civet, belted over pale otter pants. . . . The cape to grow covetous about: white mink, lined in white mink. And this: black brocade, a bit of gathering at the neck, a wealth of black mink inside (with this cape, the moment for a change-of-gloves is at hand; bisquit-coloured suède now, rather than glacé white, and a small, gold minaudière is just the thought for them to grasp—q.v., pages 114-115). Is your wish simply to be the most dazzling creature in the room? Choose a great white way—pages 105-111.

MARTINELLI: THE GALA HEAD

Sable tails spill down to her brown satin eyes from a toque worn by Elsa Martinelli—one of the ways charming heads are being splashed with more charm now. Recently opened in Paris, Miss Martinelli's newest movie is *The Trial*, based on the Kafka novel, with Orson Welles who also directed it. In work now is *Rampage*, in which she safaris in the Malayan jungle—a long jump from Rome where she lives now, and from the day, in 1953, when she arrived for her first visit to the United States with twenty dollars and no English. The sable hat by Halston; made to order at Bergdorf Goodman.

BERT STERN



MERCOURI: A BLAZE IN WHITE

Spontaneous, worldly, unstudied, Melina Mercouri is a coals' bed of allure and excitement that most Americans first caught with the un-nymphet larks and bouzoukia rhythms of the movie, *Never On Sunday*. In New York this winter for the film première of *Phaedra* (modern dress, trammelled plot), she showed a fresh incompetence for clichés, came in strong on gutsy Greek warmth. (At *Who's Afraid of Virginia Woolf?*, sitting next to her director, Jules Dassin, she wore a black sequin suit and cap, burst into unfeigned laughter and applause when Uta Hagen said, "I am the earth mother, and you're all flops!)

Above: Melina Mercouri in white mink, the skins worked horizontally. Brimmed hat. Coat and muff by Maximilian, "Jasmine," Emba natural white mink. At Holt Renfrew of Canada. *Right:* Miss Mercouri wearing her own honey and apricot satin dress, the tunic embroidered with stones and sequins. She designed the necklace; the dress is by Marc Bohan for Dior.

BERT STERN



THE MERCOURI BLAZE

In the teeth of Vogue's snowstorm Melina Mercouri posed to the music of Greek records she brought with her to the studio ("sad but stimulating"), tossed back errant flakes at the photographer, saying good-naturedly, "He wants to kill me, this man." *Left:* Bare white evening dress of silk matelassé, flared at the hem. By Christian Dior-New York, Bonwit Teller; Montaldo's. *Right:* The Melina Mercouri laugh—a quick intelligent flash of flesh-and-blood amusement; no tricks; no bitter undertones.

BERT STERN





glimmery net pullover, *far left*, dropped over a bare-shouldered white satin dress—the look, young, romance-y. The pullover is sewn with silver and with crystal drops; hemmed with mink. Made to order at Bob Bugnand. The gloves by Superb. Worn with a hood of Canada Majestic white mink; by Sally Victor. *Left:* Balenciaga's marvellous exit lines: crinkly white matelassé dress with a back that's plunged, wrapped. In front, a high neckline. Copied in America by Mollie Parnis. At Lord & Taylor; Neiman-Marcus; I. Magnin. The coiffure by Marc Sinclair of Coiffures Americana.

One of the ways, right, that lace surprises now—and charms. A long slither of Chantilly lace, embroidered with gold beads and sequins, zippered into a hood. By Maurice Rentner. Rhinestone earrings. Both: Henri Bendel. Dress: Nan Duskin; Hudson's. Seasoning to taste: Paprika lipstick; by Michel. Stream of white, opposite—a consciously beautiful stream. Silk jersey twisted up over one shoulder; that's all—that's enough. By Emilio Pucci. Lord & Taylor. Lipstick—a soft, new coral by Stendhal—G-19. Both the coiffures here, by Marc Sinclair of Coiffures Americana.

BERT STERN





ART KANE

TO STOP A THIEF: THE SMASH HANDBAG

The window
of Van Cleef & Arpels, left,
as Vogue's photographer found it
on the morning after an unavailing
(but understandable) attempt
to carry covetousness to extremes:
pinged by bullets, whacked by a soda
bottle, but only superficially wounded.
What the thief manqué failed to catch:
beyond the outer pane, an inner pane—
serenely unshatterable.
And beyond this, the lures—intact.



Among this season's smash evening lures:
three ravishing little handbags from India,
plumped with semiprecious stones, embroidered
with golden threads, and—like the gold minaudières
and the gold mesh pouch here and on the
next two pages—as covetable as jewels.
Cravings for each of these handbags,
in white or yellow satin or black velvet,
may be properly satisfied by check—
$300, payable to Van Cleef & Arpels.

Minaudière: small, boxy, gleaming, gold—and the evening handbag most wanted now. Except, possibly, by the woman who—like Mrs. Kennedy—already owns one. In that event: the news of gold mesh below, the dazzled envelopes on the previous page. *This page, top:* Slim gold oval minaudière: a sapphire outside, compartments inside. At Tiffany. *Centre:* Gold minaudière flapped like an envelope, sealed with diamonds. Cartier. *Below:* Gold mesh pouch on a gold chain. At Tiffany. *Opposite, top:* Gold minaudière with an evening's needs stashed inside—including a gold key, a mirror that reveals *all*. Cartier. *Centre:* Minaudière in cylinder form—gold with star sapphires at either end. By Schlumberger of Tiffany. *Below:* Rectangled minaudière in woven gold. At Tiffany.

ART KANE

MIRROR

A SET OF NOTES BY

W. H. AUDEN

"A mirror has no heart
but plenty of ideas"
MALCOLM DE CHAZAL

A mirror

Every man carries with him through life a mirror, as unique and impossible to get rid of as his shadow.

A parlour game for a wet afternoon—imagining the mirrors of one's friends. A has a huge pier glass, gilded and baroque, B a discreet little pocket mirror in a pigskin case with his initials stamped on the back; whenever one looks at C, he is in the act of throwing his mirror away but, if one looks in his pocket or up his sleeve, one always finds another, like an extra ace.

Most, perhaps all, our mirrors are inaccurate and uncomplimentary, though to varying degrees and in various ways. Some magnify, some diminish, others return lugubrious, comic, derisive, or terrifying images.

But the properties of our own particular mirror are not so important as we sometimes like to think. We shall be judged, not by the kind of mirror found on us, but by the use we have made of it, by our *riposte* to our reflection.

The psychoanalyst says: "Come, my good man, I know what is the matter with you. You have a distorting mirror. No wonder you feel guilty. But cheer up. For a slight consideration I shall be delighted to correct it for you. There! Look! A perfect image. Not a trace of distortion. Now you are one of the elect. That will be five thousand dollars, please."

And immediately come seven devils, and the last state of that man is worse than the first.

The politician, secular or clerical, promises the crowd that, if only they will hand in their private mirrors to him, to be melted down into one large public mirror the curse of Narcissus will be taken away.

Narcissus does not fall in love with his reflection because it is beautiful, but because it is *his*. If it were his beauty that enthralled him, he would be set free in a few years by its fading.

"After all," sighed Narcissus the hunchback, "on *me* it looks good."

The contemplation of his reflection does not turn Narcissus into Priapus: the spell in which he is trapped is not a desire for himself but the satisfaction of not desiring the nymphs. . . .

Narcissus (drunk): "I shouldn't look at me like that, if I were you. I suppose you think you know who I am. Well, let me tell *you*, my dear, that one of these days you are going to get a very big surprise *indeed!*"

A vain woman comes to realize that vanity is a sin and in order not to succumb to temptation, has all the mirrors removed from her house. Consequently, in a short while she can not remember how she looks. She remembers that vanity is sinful but she forgets that she is vain.

He who despises himself, nevertheless esteems himself as a self-despiser. (NIETZSCHE.) A vain person is always vain *about* something. He overestimates the importance of some quality or exaggerates the degree to which he possesses it, but the quality has some real importance and he does possess it to some degree. The fantasy of overestimation or exaggeration makes the vain person comic, but the fact that he can not be vain about nothing makes his vanity a venial sin, because it is always open to correction by appeal to objective fact.

A proud person, on the other hand, is not proud *of* anything, he *is* proud, he exists proudly. Pride is neither comic nor venial but the most mortal of all sins because, lacking any basis in concrete particulars, it is both incorrigible and absolute: one can not be more or less proud, only proud or humble.

Thus, if a painter tries to portray the Seven Deadly Sins, his experience will furnish him readily enough with images symbolic of Gluttony, Lust, Sloth, Anger, Avarice, and Envy, for all these are qualities of a person's relations to others and the world, but no experience can provide an image of Pride, for the relation it qualifies is the subjective relation

of a person to himself. In the seventh frame, therefore, the painter can only place in lieu of a canvas, a mirror.

Le Moi est toujours haïssable. (PASCAL.) True enough, but it is equally true that only *le Moi* is lovable in itself, not merely as an object of desire.

b

The absolutely banal—my sense of my own uniqueness. How strange that one should treasure this more than any of the exciting and interesting experiences, emotions, ideas that come and go, leaving it unchanged and unmoved.

The ego which recalls a previous condition of a now changed Self can not believe that it, too, has changed. The Ego fancies that it is like Zeus who could assume one bodily appearance after another, now a swan, now a bull, while all the time remaining Zeus. Remembering some wrong or foolish action of the past, the Ego feels shame, as one feels ashamed of having been seen in bad company, at having been associated with a Self whom it regards as responsible for the act. Shame, not guilt: guilt, it fancies, is what the Self should feel.

Every autobiography is concerned with two characters, a Don Quixote, the Ego, and a Sancho Panza, the Self. In one kind of autobiography the Self occupies the stage and narrates, like a Greek Messenger, what the Ego is doing off stage. In another kind it is the Ego who is narrator and the Self who is described without being able to answer back. If the same person were to write his autobiography twice, first in one mode and then in the other, the two accounts would be so different that it would be hard to believe that they referred to the same person. In one he would appear as an obsessed creature, a passionate Knight forever serenading Faith or Beauty, humourless and over-life-size: in the other as coolly detached, full of humour and self-mockery, lacking in a capacity for affection, easily bored and smaller than life-size. As Don Quixote seen by Sancho Panza, he never prays; as Sancho Panza seen by Don Quixote, he never giggles.

An honest self-portrait is extremely rare because a man who has reached the degree of self-consciousness presupposed by the desire to paint his own portrait has almost always also developed an ego-consciousness which paints himself painting himself, and introduces artificial highlights and dramatic shadows.

As an autobiographer, Boswell is almost alone in his honesty.

I determined if the Cyprian Fury should seize me, to participate my amorous flame with a genteel girl.

Stendhal would never have dared write such a sentence. He would have said to himself: "Phrases like *Cyprian Fury* and *amorous flame* are clichés; I must put down in plain words exactly what I mean." But he would have been wrong, for the Self thinks in clichés and euphemisms, not in the style of the Code Napoléon.

History is, strictly speaking, the study of questions; the study of answers belongs to anthropology and sociology. To ask a question is to declare war, to make some issue a *casus belli*; history proper is the history of battles, physical, intellectual or spiritual and, the more revolutionary the outcome, the greater the historical interest. Culture is history which has become dormant or extinct, a second nature. A good historian is, of course, both a historian in the strict sense and a sociologist. So far as the life of an individual is concerned, an autobiography probably gives a truer picture of a man's history than even the best biography could have done. But a biographer can perceive what an autobiographer can not, a man's culture, the influence upon his life of the presuppositions which he takes for granted.

It is possible to imagine oneself as rich when one is poor, as beautiful when ugly, as generous when stingy, et cetera, but it is impossible to imagine oneself as either more or less imaginative than, in fact, one is. A man whose every thought was commonplace could never know this to be the case.

I can not help believing that my thoughts and acts are my own, not inherited reflexes and prejudices. The most I can say is: "Father taught me such-and-such and I agree with him." My prejudices must be right because, if I knew them to be wrong, I could no longer hold them.

Subjectively, my experience of life is one of having to make a series of choices between given alternatives and it is this experience of doubt, indecision, temptation, that seems more important and memorable than the actions I take. Further, if I make a choice which I consider the wrong one, I can never believe, however strong the temptation to make it, that it was inevitable, that I could not and should not have made the opposite choice. But when I look at others, I can not see them making choices; I can only see what they actually do and, if I know them well, it is rarely that I am surprised, that I could not have predicted, given his character and upbringing, how so-and-so would behave.

Compared with myself, that is, other people seem at once less free and stronger in character. No man, however tough he appears to his friends, can help portraying himself in his autobiography as a sensitive plant.

To peek is always an unfriendly act, a theft of knowledge; we all know this and can not peek without feeling guilty. As compensation we demand that what we discover by peeking shall be surprising. If I peer through the keyhole of a bishop's study and find him saying his prayers, the "idleness" of my curiosity is at once rebuked, but if I catch him making love to the parlourmaid I can persuade myself that my curiosity has really achieved something.

In the same way, the private papers of an author must, if they are to satisfy the public, be twice as unexpected and shocking as his published books.

Private letters, entries in journals, et cetera, fall into two classes, those in which the writer is in control of his situation —what he writes about is what he chooses to write—and those in which the situation dictates what he writes. The terms personal and impersonal are here ambiguous: the first class is impersonal in so far as the writer is looking at himself in the world as if at a third person, but personal in so far as it is his personal act so to look—the signature to the letter is really his and he is responsible for its contents. Vice versa, the second class is personal in that the writer is identical with what he writes, but im- (Continued on page 180)

CECIL BEATON'S CHRISTMAS SCRAPBOOK



CHARADES AT VAYNOL.

MICHAEL DUFF AS QUEEN MARY.

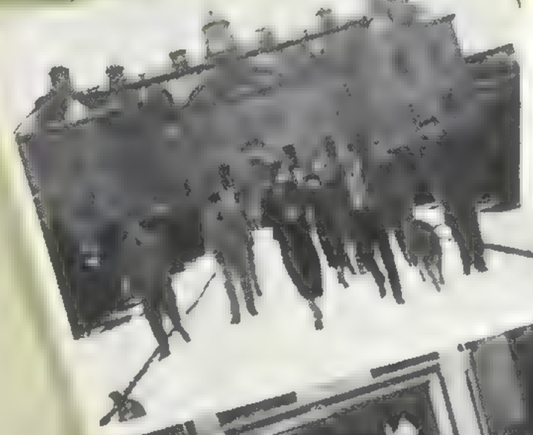




Mrs Meah Erskine. Michael Duff & C.B. (in waiting)



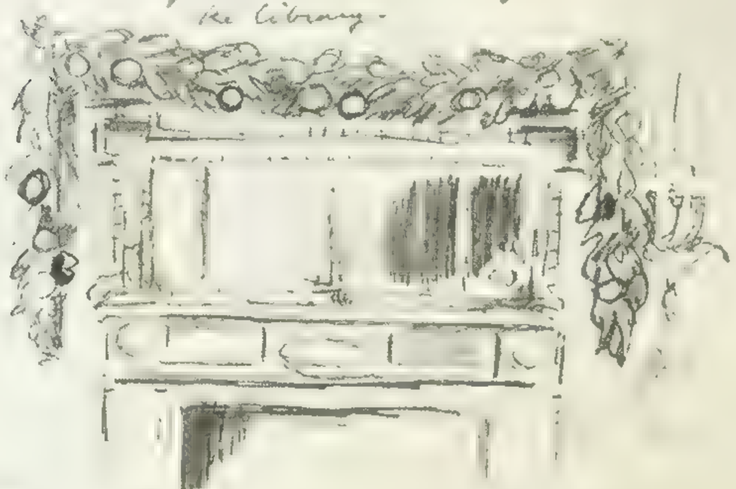


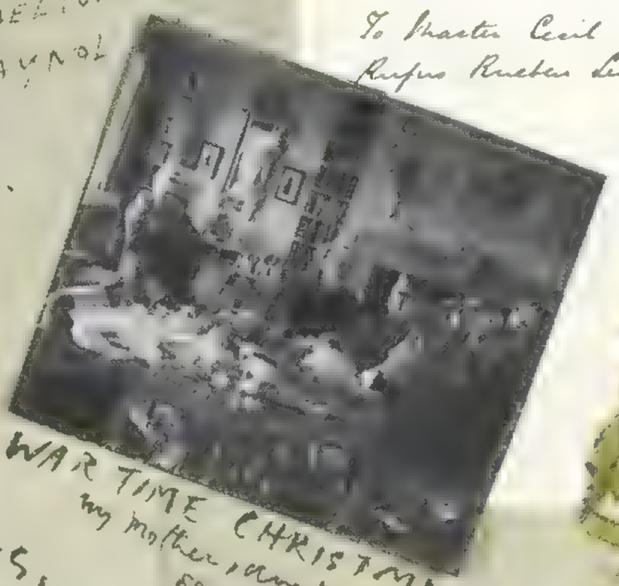




PRE-WAR CHRISTMAS PARTIES AT BELTON & VAYNOL

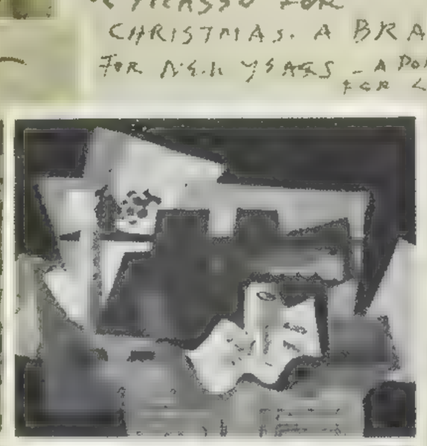
Smallpiece:
Re: this years Christmas decorations, would you make a wreath for each window & a garland like those in the Library.

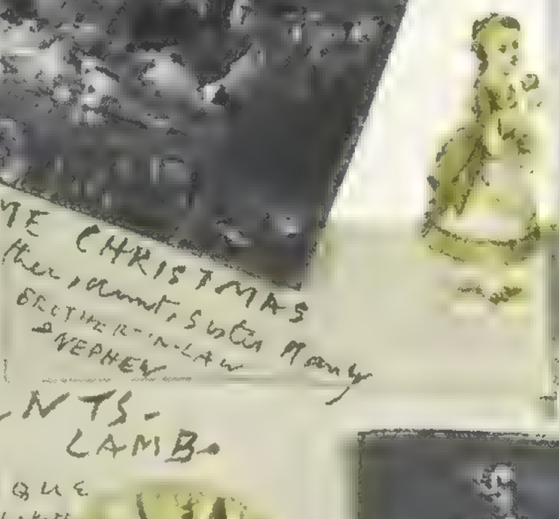




WAR TIME CHRISTMAS
my Mother, Aunt, Sister Nancy
BROTHER-IN-LAW
& NEPHEW





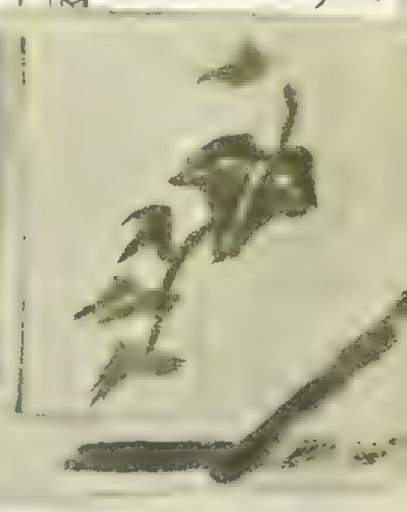




LA CASTIGLIONE



HAPPY CHRISTMAS 1962

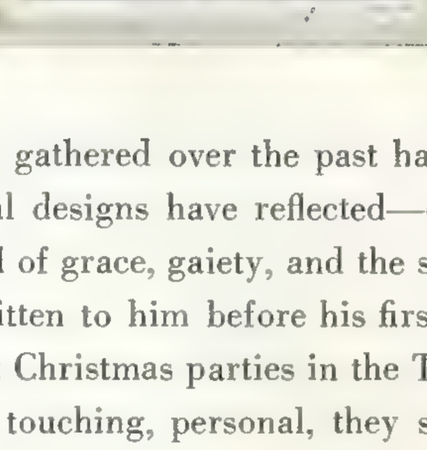


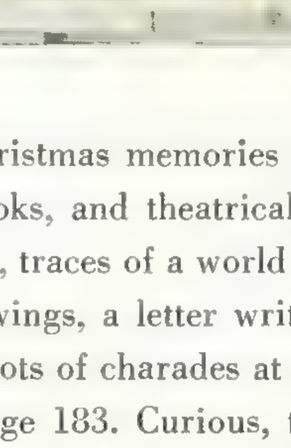
PRESENTS, I OFTEN SAY, ENDEAR ABSENTS- LAMB.

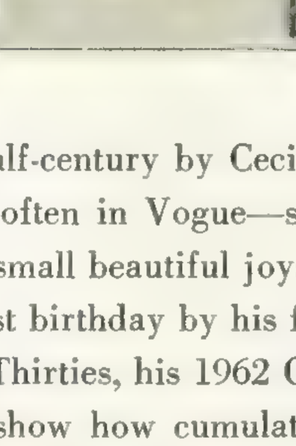
A PICASSO FOR CHRISTMAS. A BRAQUE FOR NEW YEARS - A POLIAKOFF FOR LUCK.

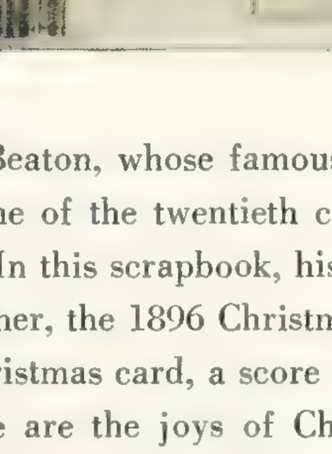


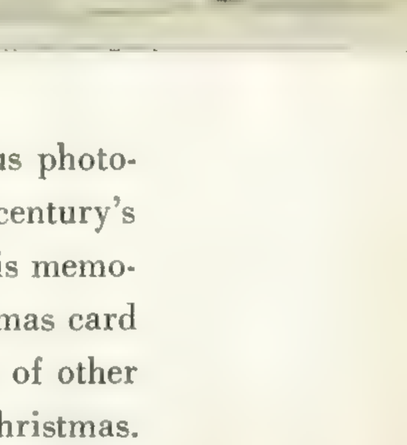












Redruthstall Hornsey.
Bdec 1901

My dear little Linguist.

I am writing my first letter to you, & you must take care of it and by & bye, when you are an old Gentleman with whiskers & a beard you will then be able to read it again, and say that this is the first letter I ever received from my old Daddy, and it was written before I was a year old - written out in Norway where he went and left me & Mummy quite alone with Auntie Cada

And so poor little Man has the Earache, and has had Dr Whaid up to see to it, and to make it quite well before Daddy comes home at Christmas time

Do you miss me at all? and do you still insist upon going into my Dressing Room in the morning to see what you can find in the way of Razors, Watches Shaving Brushes & Bottles of Hair wash to play with? And do they say "Daddy all gone"

Daddy hopes soon to be home again, and play with his little boy, and at Christmas when we all go to Hazelwood there will be Ging Ging galore. & Cakes & jam & honey & sardines & caviar & pickles for little Boy to eat, and if he is good he shall have his first glass of Grand Magnier, and dont tell Mummy that I told you, but she is going to give her little Boy Boy a musical Box for a christmas present, and Daddy is going to give him a Trumpet to blow, & Drum to beat, & a box of



CB's first drawing: aged 4 years





A Forerunner of my Fair Lady

Mr Frith.

Has he been a good boy - or has he been out with the naughty Butcher man, & come him covered with mud And how is Nurse, and does she still take you out of your bath before you are ready to come out. And when she undresses you & puts you in your bath do you still splash about, and make the carpet as wet as you can. Have you got into your new Bed yet, and how do you like it?

Give my best love and a kiss to dear Mummy and also to Auntie Leuca & Auntie Cada, & hoping to see you all again soon.

Your loving Father.
E.W.H. Beaton

To Master Cecil Walter Hardy Eriguity Figgis Twentyman Rufus Rueben Lia Offa Fred Hackenschmidt Beaton
21 Langland Gardens
Hampstead

Here, a collection of Christmas memories gathered over the past half-century by Cecil Beaton, whose famous photographs, drawings, books, and theatrical designs have reflected—often in Vogue—some of the twentieth century's most engaging images, traces of a world of grace, gaiety, and the small beautiful joys. In this scrapbook, his memories include two of his first drawings, a letter written to him before his first birthday by his father, the 1896 Christmas card sent by Queen Alexandra, snapshots of charades at Christmas parties in the Thirties, his 1962 Christmas card, a score of other enchantments—catalogued on page 183. Curious, touching, personal, they show how cumulative are the joys of Christmas.

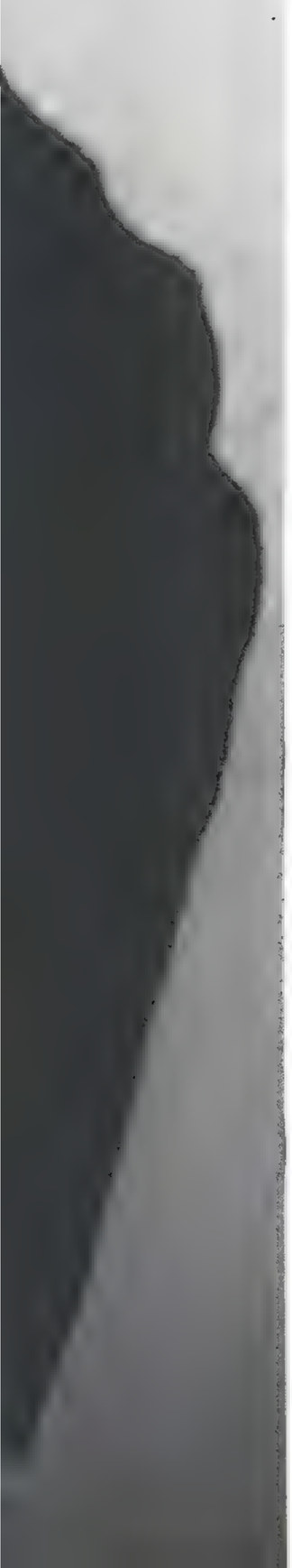


PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Television reports, white papers, round-ups of opinion-makers, panel groups, all talking about foreign relations, space races, and "our interests vis-à-vis." . . . The scare novel, *Fail-Safe*, by Eugene Burdick and Harvey Wheeler, whose book remains fascinating as long as it tells technical details about underground installations for instant warnings. . . . In London, the BBC television program, "Z Cars," a robbers and cops serial in which the English policemen are shown, for almost the first time, as short-tempered, sarcastic, brutal, and lecherous. . . . *The Artist's Voice: Talks with Seventeen Artists*, a clear, interesting, and valuable book by Katharine Kuh who has taken down exactly what these painters and sculptors say they are doing—and what they say they are doing frequently denies the popular myths of their work. . . . The funny horror of the movie *What Ever Happened to Baby Jane?*, an exercise in Beverly Hills Gothic, with Joan Crawford as a crippled movie star and Bette Davis as her sister, a child vaudeville star who, forty years later—her hair in blond sausage curls, her stomach protruding from a dirty satin nightgown—still sings "I've Written a Letter to Daddy" (that's the Daddy whose address was Heaven Above). . . . Sam Levene, a brilliant actor with a laryngitis voice, in the simple-minded, funny family problem comedy *Seidman and Son* by Elick Moll, a tissue-and-comb playwright.

PEOPLE ARE TALKING ABOUT . . . The Peter Ustinov quotation, published in the London *Observer:* "If Botticelli were alive today, he'd be working for Vogue." . . . The handsome big book, *Eero Saarinen on His Work*, edited by Aline B. Saarinen, who has happily gathered photographs, working drawings, and models, for a comprehensive enough illustration of what Saarinen said and wrote about architecture, including this statement: "You young architects will find the twin qualities necessary for an architect are humility and 'crust.' Humility for the problem and the realities; 'crust' for solving the problem and sticking with the essentials of the solution." . . . Julius Monk's bright, lively little revue, "Dime A Dozen," with such virtues as a totally engaging cast, a pretty new red room to play in (once the Plaza Hotel's Rendez-vous Room), and a talent for cheerful feints at such phenomena as Huntington Hartford ("For the place to be is A & P, collecting of the Plaid") and the college conservatives ("Nelson Rockefeller drives us to des-pair/ He'd probably make his Dad apply for Medi-care").

PEOPLE ARE TALKING ABOUT . . . New York's new Channel 13 which has some of the most knowledgeable talk programs on many subjects, presented well by good and wise talkers, as well as some of the most deplorable whimsey, miserably presented, partly because the station knows how to do education entertainingly but can't do entertainment. . . . In London, the garrulously amusing Frankie Howerd at the night place, The Establishment, where he cunningly combines his music-hall trickeries with good political barbs. . . . The odd pleasure among some of the young found at such Greenwich Village places as The Bitter End, a crowded, dark spot which goes in for sentimental binges about social problems by way of such songs as "Brother, Can You Spare a Dime?" and "Times Gettin' Hard, Boys, Money's Gettin' Scarce," giving to its fun the curious effect of everyone there longing for the lovely Depression they were too young to know. . . . The international Factual Artists exhibition at New York's Sidney Janis Gallery where the walls bristle with actualities, a real stove with painted objects, a real lawnmower against a canvas, an arrangement of handsome sabres, a painted still life that includes a bottle of Beefeater Gin, a box of new Brillo, and a Princess telephone, all part of the new realism that is pretty old but here comes out differently, often absurd, often effective, and sometimes beautiful.



Edward Albee, a taut young man whose face looks like a strong quick sketch, wrote *Who's Afraid of Virginia Woolf?*, a long, often brilliant, play that is like watching four mean cougars knock each other about. Before Alan Schneider directed this fight in which two spectators, invited into the cage, get heavily mauled, he read it one hundred and fifty times—then produced a superb job, its difficulties increased because Albee, who can be savagely funny, has no action beyond the flight of poisoned dialogue. The flingers, who are also the receivers in this disturbance, reach only for the jugular. They are Uta Hagen, a wildly emotional expert in marital attack, vulgar, middle-aged, and magnificent; Arthur Hill, a marital calculating machine, deadly, snarling, and magnificent; George Grizzard, a shrewd professorial climber who knows how to fight; and Melinda Dillon, a skimpy blond cougar cub, caught in this orgy of destruction all aimed to prove the play's point, sterility. There is no dramatic sterility, however, in Albee. At thirty-four he is famous, not just for *Virginia Woolf* but for his shorter plays, *The Zoo Story*, *The American Dream*, and *The Death of Bessie Smith*. These days Albee, a non-talker about his work, is pretty happy—he has a notable hit, he is back writing, and, as he said with one of his infrequent tight smiles, "the play was panned by the right people."

EDWARD ALBEE

PENN



Rib-thin, tall, with worn young face and a Dubliner's pliant voice, **Peter O'Toole** (above), after three months of hard sell here will be seen as that small, enigmatic man, T. E. Lawrence, in the new movie, *Lawrence of Arabia.* Because the great wangle of Lawrence's life came during World War I when he induced the Arabs to come in on the Allied side, the film is based primarily on the Lawrence book, *Seven Pillars of Wisdom.* (One of the most assiduous archaeological diggings of recent times is the digging into the truth of Lawrence's life by a multitude of biographers.) For the film O'Toole, wrapping himself in a white *djellaba,* his *kaffiah* flying in the wind, mounted a camel and swept with the Camel Corps into superb reconstructions, notably that of the battle of Wadi Musa at Petra when Lawrence's Arab forces defeated the Turks in 1918. As training O'Toole tented with the Bedouins for three months to learn some Arabic, found out about the art of camel racing at a desert fortress: "After a few nasty spills, you just don't tumble off a nine-foot beast at thirty miles an hour." Now twenty-nine, O'Toole has a pocketful of ripe movie rôles in his future. He said: "I like nice indoor, smoke-filled rooms, and no sports at all."

A complex funny man with a homely face as flexible as thread, **Sid Caesar** (right), is all over the place this winter—on Broadway as the star of the musical, *Little Me,* on the television program, "As Caesar Sees It," and in the movies as a nutty dentist in *It's a Mad, Mad, Mad, Mad World.* Whatever Caesar plays, he never plays Caesar. His is the joke of characterization, his gestures a musical flow. Fortunately for him, in *Little Me* he has a platter of rôles, made brilliant by his rush of ingenuity as he sings, dances, changes accents and costumes, dresses up, and to his enormous delight dies five times in centre stage. A rather gentle fellow away from audiences, he likes to bone up on Civil War battles.

BERT STERN







ROMAN RAVE: PALAZZO PYJAMAS

For sheer exuberance and the kind of gala nonsense that fires real dash, Italian clothes are as famous as Alfredo's fettucine, especially in the unplanned-hours category—at-home clothes, seaside clothes, living-in-blue-gold weather clothes, clothes for anything, in fact, that adds up to Mediterranean bliss. This year the rave in Rome is palazzo pyjamas, suddenly so luxe and irresistible that Italian women stopped staying home in them, began wearing them to parties and dances at other people's palazzos. Results? Dazzling. Documented here and on the next four pages is a dream-sequence gala staged by Vogue's photographer William Klein with the amused connivance of six of Rome's prettiest, most spirited women—among them, Mme. Hugo Gouthier, wife of the Brazilian Ambassador, who lent the Palazzo Doria, Brazil's Embassy, for the occasion. A few husbands and friends were conned into the act. The multitude laughing, talking, and sipping champagne in the manner of *Traviata,* Act I, are, however, all movie extras and actors resplendently got up as phony dukes, bogus generals, and glittering diplomats.

THE PRINCIPESSA HERCOLANI, *left,* one of the guests at Vogue's revel, wearing Pucci's palazzo pyjamas—a sparkling middy of white tulle, black satin pants.

WILLIAM KLEIN



When is a pyjama a palazzo pyjama? When it's just plain spectacular—made of glorious fabrics, sometimes glittering, sometimes *sportif* (see the giraffe-spotted silk next page), and certainly gay. Tops can be long and tunic-y or short and breezy; trousers as wide as culottes or narrow and stemmy; Princess Galitzine's own design involves one slim leg, one wide one which turns into an overskirt.

CONTESSA ELIZABETH DI ROBILANT, *left,* wearing another version of Pucci's embroidered middy—this, black net over white, scooped at back; worn with a slender Balinese wrapping of white satin.

MARCHESA CHRISTINA PUCCI, *right,* wife of the famous designer, in one of his costumes—brown embroidered middy, primrose-yellow satin pants. Plunging into the Marienbad spirit of it all, Conte Alvise di Robilant pursues her.

WILLIAM KLEIN

PALAZZO PYJAMAS



PRINCESS IRENE GALITZINE'S
pyjama—giraffe-spotted cut velvet,
from her own Collection.

WILLIAM KLEIN



MME. HUGO GOUTHIER, wife of the Brazilian Ambassador to Italy, in Forquet's embroidered tunic, culotte skirt, of turquoise silk.

MARCHESA LISA DI BAGNO
in Galitzine's "fish" pyjama: printed silk in shades of deep red; fish-scale embroidery.

MEXICAN GRACE

BY KATE SIMON

The plane which travels from New York to Paris or London drops an American visitor into enclaves of great Gothic and Baroque churches which are the models for his own. The Virgins of Raphael and Da Vinci have helped design his feminine ideal; Donatello to Rodin have marked out the limits of the accustomed and acceptable in his sculpture. Making his way through the barbs and thorns of language barriers, he finds that European concerns, ambitions, and panaceas are echoes of his own. Even smaller cities firmly inhabit the Twentieth Century: Orvieto has had—and possibly still does—a Communist mayor, the Breton of Concarneau and Douarnenez knew how to deal pragmatically with the German Occupation of World War II. Except for the remotest areas, difficult of access and still eager to join the march of progress, Europe is the house of a cousin who speaks foreign languages more fluently than oneself, surrounded by the symbols of his past and quite separate from it.

The same jet-propelled capsule of limbo brings a traveller to Mexico City (at considerably less cost, incidentally), landing him in the familiarities of skyscrapers, glossy shops, welded sculptures, and Bartók. Around the corner from the centre of the city, though, he steps into other centuries, from pre-recorded Indian time, through centuries of Spanish rule, through the long struggle for Independence (its silent witnesses the bullet-pocked walls and disemboweled churches), and into the many present tiers of Mexican life stretched across the shadows of its ancient splendours.

About a mile east of the enraged brilliance of Mexican murals shouting from the walls of Mexico City's Palace of Fine Arts (a confectioner's monstrosity designed late in the nineteenth century), a few blocks from an Aztec temple poking through the sidewalk of a busy downtown street, backed by decayed seventeenth-century palaces now housing the gas attendants who service Mercedes Benzes which purr out of an upper-class housing development of architectural prophecy sits a "curandera" (curer) who sells healing barks and herbs and a large brown deer-eyed bean on a red string to be worn as an amulet against "bad airs" and the evil eye. Three miles west of lustrous Continental restaurants, under a cliff of tall, glass-clad cooperative apartments, a squatters' colony beats its wash on rocks and spreads it over thorny bushes as its ancestors have done since time began. In the very modern house itself, death has touched a family. The maids, devout Catholics, whisper of primitive omens and portents and avoid the members of the bereaved household because they carry bad luck and an evil aura.

San Miguel de Allende, in the state of Guanajuato, has a renowned art school and a beautiful new government crafts and music school. It enjoys the plays of Lope de Vega in Spanish one night and turns to Shakespeare in English another; it discusses Garcia Lorca's (Continued on page 172)

PIEBALDS AND SKEWBALDS FOR THE SOUTH

Wild, beautiful markings for resort clothes—like those of piebald (black and white) and skewbald (brown and white) horses. On the opposite and following pages: five dresses of this breed. All sleek and decisive, whether they're silk, piqué, or linen; shifts that are not quite so shifty, easy but not dishabille. *Right:* Sinuous, narrow black-and-white piebald linen dress, the markings boldly placed for flattery, particularly when the body moves. By B. H. Wragge, of Moygashel linen, about $35. The dresses on this page and the next two pages are at Bonwit Teller; Wanamaker's, Phila.; Hutzler's; Neiman-Marcus; I. Magnin. ART KANE





MORE PIEBALDS

Marked black and white for brilliance under resort sun. *Left:* Black carved on white linen; big, arresting forms of black, one a pocket. This is a new kind of shift, very savoir about shape. By B.H.Wragge, of Moygashel linen, about $35. *Right:* Black markings like one sleek calligraphic figure on white linen. Nothing shiftless about the shift, adroit although easy fit. By B.H. Wragge, of Moygashel linen; about $35. Dresses, here and the preceding page at Bonwit Teller; Julius Garfinckel; Rich's; Gus Mayer; Hudson's.



ART KANE

MORE PIEBALDS AND SKEWBALDS

Near right: Silken piebald with thundering flashes of black across the white ground. A two-piece dress with a narrow skirt and gentle sleeveless overtop. By Nelly de Grab, of Maxwell silk, about $35. At Peck & Peck: Frost Bros.; Joseph Magnin. *Far right:* A piqué skewbald, white with splashes of brown; an arresting little shift shape slightly fitted under the arms and through the ribs. By Brigance for Sinclair, of cotton piqué, about $22. At Peck & Peck; Sakowitz; I. Magnin.



Great new way to wear brown and white: white silk shantung palazzo pyjama, slashed by a strong brown midriff. Emilio Pucci pyjama. At Saks Fifth Avenue.



THE STRONG BROWN MIDRIFF

At the living, breathing centre of every superb figure: a superb midriff—strong, supple, sun-brown and radiating to every inch of the anatomy a sense of absolute fitness. Curiously catching, this—tone up a midriff, and there's hardly a nerve or a muscle that doesn't get the message; not a fashion that misses the point. In fact, with an eye to this era's special beat of good looks—the slow curve of the new princesse line, the liquid flow of the current shifts, the smash of a bikini when it's belted by a hard, slim midriff, the pleasure of reading the two-piece news on these pages with a purely selfish motive—we're tempted to amend the ancients' theory: not only is the solar plexus the hub of the emotions; it's the crux of fashion. With this in mind, a suggestion: the perfect present for a woman to give herself this December is a perfect midriff. Costs nothing, involves surprisingly little effort, and according to one midriff-expert—allow just two weeks for delivery. The expert is John Hills, who puts thousands of women through their paces via NBC's Today show. Herewith, a quartet of Hills's specials—aimed straight at the solar plexus.

1. Lying down, with arms straight back overhead, a book in each hand (light novels are fine) slowly pull your head and shoulders into a near-sitting position; at the same time, sweep your arms around till they're straight before you; touch books together; hold for a count of five; slowly Return to starting position. Repeat ten times.

2. Sitting straight back against a straight-backed chair, take a deep breath. Exhale. Now, quite empty of air, imagine that a hot buckle is about to be placed on your midriff. Contract your midriff away from the buckle. Repeat five times.

3. Standing, with legs about twelve inches apart, bend—slowly—to the left; just as slowly, bring your right arm straight up till it touches the side of your head. Repeat the routine in opposite direction. Ten smooth, slow bends in all (no bouncing, no speeding—and no sore muscles).

4. Standing, legs apart—stretch your arms straight before you, lean forward to meet them. Still leaning bring arms straight back till you can clasp hands. Repeat ten times; try for thirty.

Note: together, these routines consume a relatively small amount of time—the idea being that five minutes' worth of exercise, several times a day, gets better results than one long, exhausting workout. Mr. Hills is also a firm believer in musical accompaniment; likes, particularly, Paul Weston's unharried recording of "Tenderly."

PENN

THE MIDRIFF

Rewards, here, of the exercises a page back—a self-cinching midriff, and two bare bright ways to wear it in sun-climate. *Left:* Below a slim stretch of skin, stretch denim pants that stop at hipbones. By Geist & Geist; white cotton and Chemstrand nylon (Cone fabric); $16 at Bergdorf Goodman. *Right:* Pants-look to wear with a wide belt of bareness—brief top and long wide pants that just reach the waist. Both, of printed silk in blue, green, white. By Mr. Gee; top, about $15; pants, about $35. Earrings by Hattie Carnegie. All at Miss Bergdorf of Bergdorf Goodman. Pants and top, also at Jordan Marsh, Florida; Famous-Barr; Joseph Magnin.

PENN

MORE ART THAN MONEY

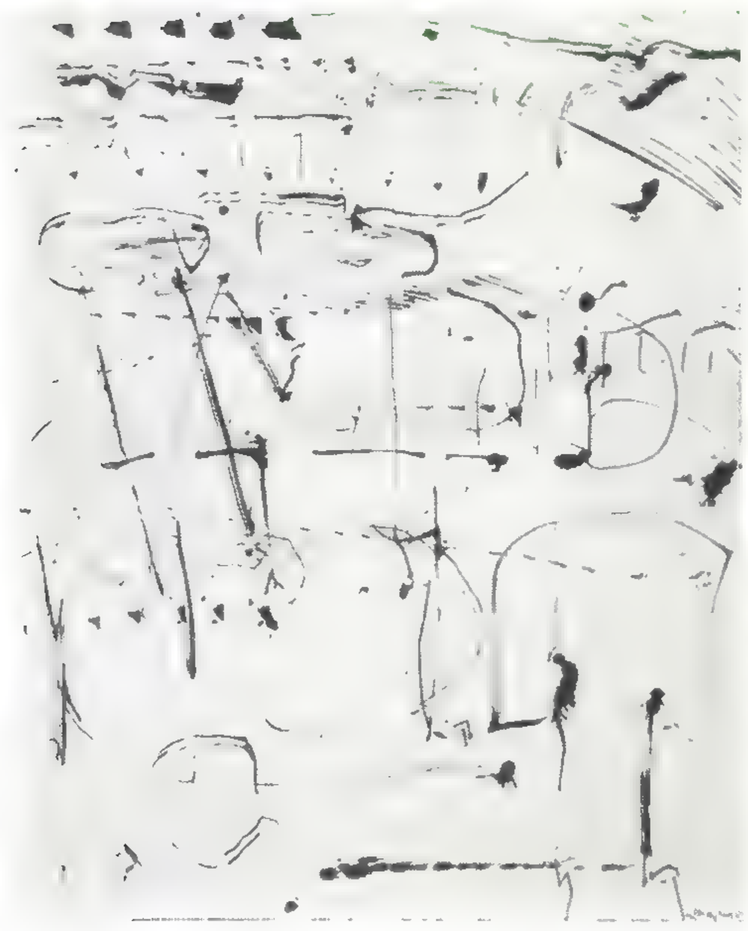
Pleasurable, varied, jabbingly new or classically quiet, twenty-five works of art—drawings, sculpture, oils—have been corralled from New York galleries. They are all small joys, and their only purpose here is enjoyment. They range in date from 1400 B.C. to 1962, in price from $45 to $500. Some of the artists are practically unknown, some famous around the world.



$150
ROBERT INDIANA:
a 1962 oil, "Grass" (left), by one of the young American "sign" painters. Unframed, 8" x 10". Stable Gallery.



$450
JULIUS BISSIER:
"Basel" (right), characteristically calligraphic, a 1956 ink wash. 8¼" x 5¾", unframed. Lefebre Gallery.

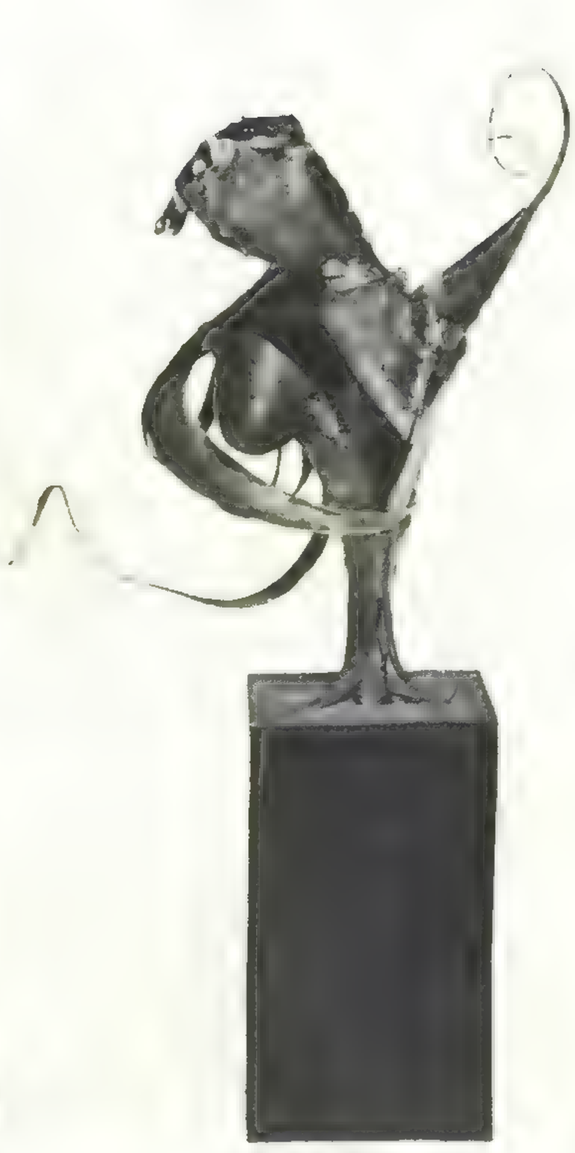


$300
KURT SONDERBORG:
an ink drawing on paper (left), by a Dane who will be shown at the '63 São Paulo Bienal. Matted and framed, 31⅜" x 37⅝". At Lefebre.

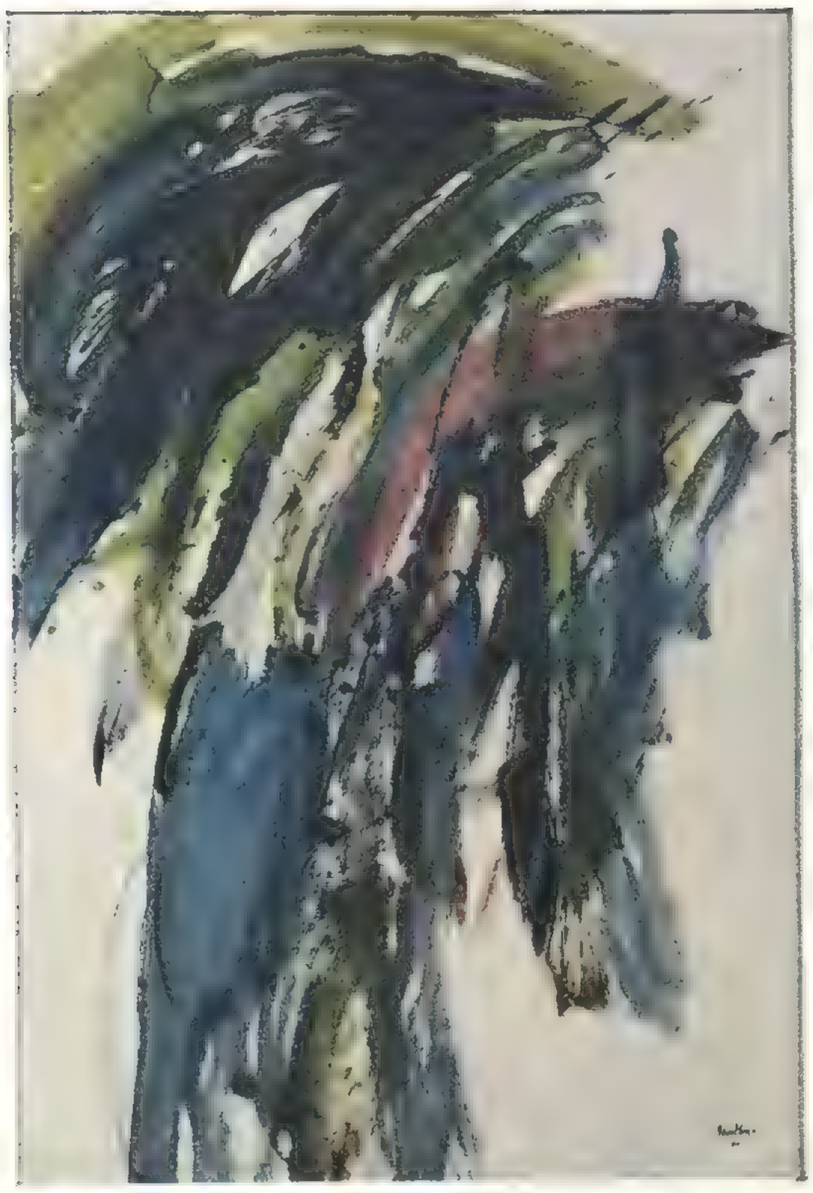
$450
JAMES BROOKS:
1958 gouache (below), by an American abstract-expressionist who will be given a retrospective exhibition at the Whitney in February, 23½" x 20¾", matted and framed. Kootz Gallery.



$350
JAPANESE BUDDHA:
a twelfth-century stone head, from the Fujiwara period. With dark green marble base, 10¼" high. Mathias Komor.



$325
REINHOUD:
"La Puce sur le Ventre," in brass, by a noted Belgian who had his first American show this autumn. 14" high, with base. Lefebre Gallery.



$350
MANUEL DUQUE:
1960 gouache (left). A Spaniard, Duque began showing in Paris in 1958. Matted and framed, 33¼" x 47". Kootz Gallery.

$500
WALASSE TING:
"Hommage à Bob Ho" (right), a 1962 oil by a young Chinese painter who works in New York and Paris. 50¼" x 42½", with wooden frame. Lefebre Gallery.







$475
DELACROIX:
"Studies of Moorish Figures," watercolour over pencil, inscribed by the great nineteenth-century romantic. Matted and framed, 10⅛" x 12½". Helene C. Seiferheld.

$500
JOHN HULTBERG:
"Edge of Dump" (above), a 1962 gouache. There are Hultbergs in the collections of the Metropolitan, The Museum of Modern Art. Matted and framed 36" x 27¾". Martha Jackson.

$375
BILLY AL BENGSTON:
"Buffalo Bill" (right), a 1960 oil by a young painter raised in California, who exhibited in New York this year. 18¼" square, framed. Martha Jackson.



MORE ART THAN MONEY *continued*

$500
PICASSO:
"Bearded Man Crowned with Leaves" (near right), a linoleum cut, 1961 or '62. Matted, unframed, 17½" x 24⅞". Saidenberg Gallery.

$200
ANDREW WARHOL:
"Campbell's Soup," a 1962 oil (below). 16½" x 20⅝", framed. Stable Gallery.

$60
ARTHUR JOSEPHSON:
"Capuchin Monkey" (bottom row), 1962 watercolour and sumi ink by a young American. 9¾" x 12" unframed; price includes mat, frame. Helene C. Seiferheld.

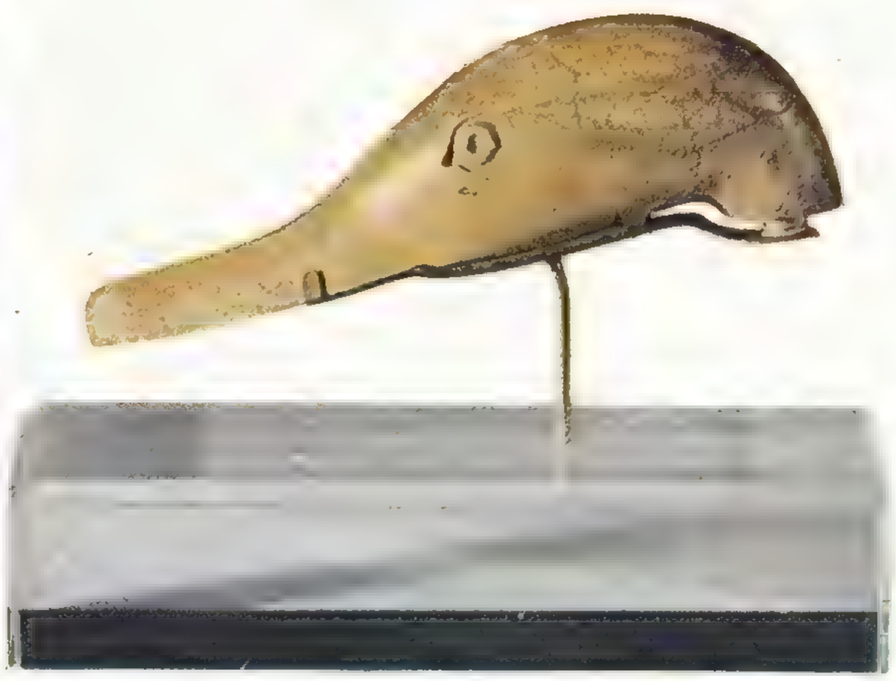
$175
RORY McEWEN:
watercolour carnations (bottom row, centre), by a young British painter. 11" x 17" unframed; price includes frame. Durlacher.

$300
JOHN CHAMBERLAIN:
metal plaque (bottom row, far right), 17" square, framed, by a young American. Leo Castelli Gallery.









$300
PAUL JENKINS:
1961 watercolour (above), by an American now in such museums as the Whitney, the Walker, the Albright-Knox. 25⅞" x 33¼", matted and framed. Martha Jackson.

$300
EGYPTIAN IVORY:
bird's head (near left), about 1400 B.C. 2⅝" high, with Lucite base. Mathias Komor.





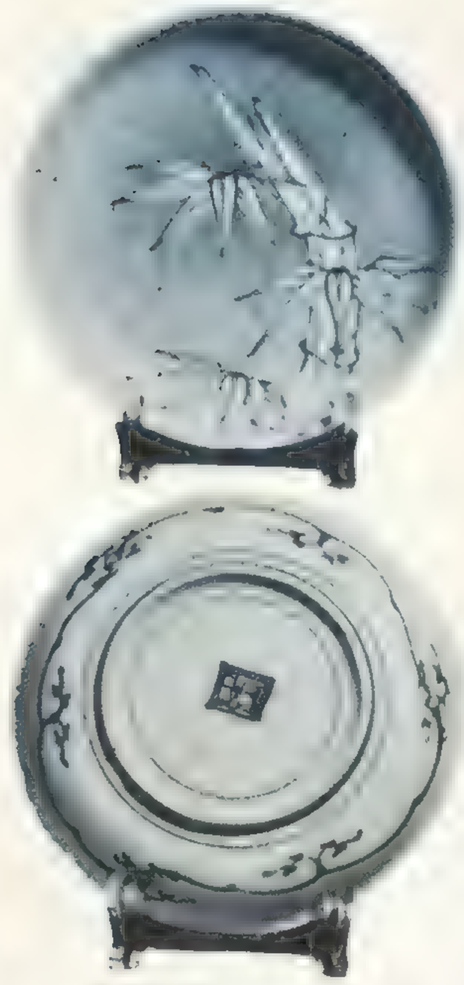




$450
I. VALENTI:
1962 collage (below), by a noted Italian. Matted and framed, 29⅝″ x 20¾″. Lefebre Gallery.



$475
DEGAS:
"Fantaisie" (left), about 1900. Monotype heightened with ink. 12¾″ x 17¾″, matted and framed. E. V. Thaw & Co.



$250
EGYPTIAN:
bronze figure, kneeling boy (above), about 600 B.C. 2¾″ high. Mathias Komor.

$100
JAPANESE PORCELAIN:
plate (above), of Imari ware, made about 1700. The diameter, 7″; on a Lucite stand. Mathias Komor.



$100
MELANESIAN JANUS:
ceremonial figure (near right), from the lower Sepik River, New Guinea. 8⅞″ high, with stand. Judith Small.



$45
MAYAN TERRA COTTA:
pre-Columbian whistle (above) from Mexico, the shape of a bird's head. About 1000 A.D. 3⅛″ high. Mathias Komor.





$500
BORIS ARONSON:
"Break Through," 1962, copper and sculpto metal (near left), by a painter and stage designer. 13¾″ x 17½″. Saidenberg Gallery.

CHINCHILLA
PULLOVER



SABLE WINDBREAK

Sable and chinchilla skiing? Absolutely—many great beauties do. Great beauties like these also go out daily with tweeds, evenings with long shifts—look ravishing too. *Far left:* Sleeveless pullover (these sleeves are a ski sweater's). Of Aurora chinchilla with a separate hood. To order: Fredrica; Halle Bros.; Hudson's. Apropos: Coty's Frozen Topaz lipstick. *Left:* Windbreak hooked up the back. Natural Russian Crown sable; separate hood. From Reiss & Fabrizio. Lipstick: Jacqueline Cochran's blooming Wild Geranium. Both pages: Samuel Robert leather pants. At Bonwit Teller.

RAWLINGS

Paint-box coats— shapes narrowed

LOUIS FAURER



New adrenalin for December: a coat that's light, bright, or white. Across the top, first: Bittersweet coat, close, collarless. By Seymour Fox, of Chantal wool; about $200. At Saks Fifth Avenue; Halle Bros. Second, light-blue coat with squared collar, acknowledged waist. By Jack Sarnoff, of Lesur wool. About $200 at Saks Fifth Avenue; Hutzler's. Pearl necklace, pearl and diamond earrings. Third, white brushed wool coat with shirred waist, gilt buttons. By David Kidd for Jablow, Worumbo fabric; about $190. Bonwit Teller; J. W. Robinson. Fourth, green coat, pear-shaped, mandarin collar. By Marquise, of Warren of Stafford wool; about $190 at Bergdorf Goodman; Hudson's. Hairbow: Lilly Daché. Lower left, curry yellow coat with rolled collar, whittled lines. By Maurice Rentner, of Forstmann wool, loomed in America. Saks Fifth Avenue; Rich's; Dayton's. Right, pink coat with smock lines, zipped front. By Tiffeau & Busch, of Anglo wool, loomed in America; about $185 at Bergdorf Goodman; Hudson's; Neiman-Marcus; I. Magnin. Ruby and emerald medallion. All jewellery: Van Cleef & Arpels. All coiffures by Coiffures Americana.





Suits that can't wait for spring

Suit-scoops, from next season's American collections, that mean quick fashion euphoria with no wait for spring. Four start here, all with these now-and-later potentials—paleness for spending time south, city wisdom for making a showing under furs. *Left:* Plaid suit with a short windbreaker jacket that zips up the front. (This zipping idea is showing up now in everything from poplin to mink.) The plaid here, rusty brown shades, furrowed with some whiteness. By Tiffeau & Busch, of Linton wool tweed; about $160 at Bonwit Teller; Woodward & Lothrop; L. S. Ayres; Dayton's; Joseph Magnin. Coffee-coloured bowler by Halston, made to order at Bergdorf Goodman. *Right:* Jacket and skirt that look casually wrapped and tied—a look that requires, of course, the most meticulous shaping. Beige herringbone silk tweed; the blouse, apricot silk, sleeveless. By Christian Dior-New York: Saks Fifth Avenue; Julius Garfinckel; Harzfeld's: Frederick & Nelson.

LOUIS FAURER

LOUIS FAURER



More suits ahead in the race for spring—again from the first-crocus American collections, and ready now to start a busy life under sun, or in a northern city with fur obbligato. *Left:* A trim, round suit with notched collar, drop shoulder, made of fluffed mohair-and-wool tweed in brown, blue, white. This could be an excellent idea for the getting-there part of going south. The blouse is brown silk and sleeveless, waist-tied with a cord. By Frechtel; about $190 at Lord & Taylor; Julius Garfinckel; Montaldo's; I. Magnin. The tilted round hat, by Emme. *Right:* One of the wonderful white-wool looks now—a three-piece suit of white lacy wool that could strike spring in the heart of any season. Here, a collarless jacket with sleeves gathered to a banded shirt cuff; a sleeveless overblouse; skirt with eased front fullness. By Monte-Sano & Pruzan, at Saks Fifth Avenue; Hutzler's; Dayton's; Neiman-Marcus. Hat: Mr. John. On both pages, gloves by Kislav.

Suits
that can't
wait
for spring

LOUIS FAURER





BERT STERN

Shimmery peignoir, far left—a chartreuse transparency.
Left, white nightdress; Empire pleat. Both, worn by Julie Newmar, one of Broadway's young, blond vitality girls.

Peignoir by Lucie Ann, of silk chiffon, about $90. At Bergdorf Goodman; I. Magnin.
Nightdress in crêpe of silk, Du Pont nylon, and Dacron. By Iris, about $20. At Lord & Taylor; I. Magnin.



BERT STERN

Long, dotty yellow shift, right—patchwork towards the hem. Left, champagne night shift, fluted. Again, both are worn by Julie Newmar.

Dotted nightdress by Trillium, of Fortrel and cotton (Folker fabric); about $11. At Saks Fifth Avenue; Rich's.
Ruffled nightdress of sheer Tergal. By Edouard, about $50. At Bonwit Teller; Neiman-Marcus.



The midwinter smash of white



as migratory as any fashion going—new knitted white dresses and suits that look wonderfully fresh in town now with dark furs, head south as naturally as birds. Seven start here. *Left:* White shift of knitted wool with shoulders eased under flat epaulets. Nothing could be simpler—to wear, to pack, to look smashing in. Soft leather tie belt comes with it, for waist-making. By Kimberly; about $60, at Bergdorf Goodman; Woodward & Lothrop; Montaldo's; I. Magnin. White straw hat by Mr. John. *Right:* White dress and jacket of knitted wool to follow the same latitude-hopping plan. The dress is shifty and sleeveless; the jacket, a straight-lined cardigan. By Kimberly; about $70, at Saks Fifth Avenue; Rich's; Frost Bros.; Frederick & Nelson. The hat by Emme.

PENN

The midwinter whites

White column of double-knitted Courtelle, *left,* a band of buttons down one of the front sides, a straight and narrow shape. (The more-white of the hats and gloves, on these pages, is south-slanted.) Dress by Coleknit; about $45. Fuchs pigskin gloves. Both: Lord & Taylor. Dress, also at Rich's; Halle Bros.; I. Magnin. Emme hat. Lederer handbag. *Right:* Cardigan sweater knitted of white Orlon that shelters, here, an easy dress of white silk. (This sort of teamwork, as Palm-Beachable as they come.) Both by Yvonne Originals; about $135. Laguna earrings. Both at Henri Bendel. Costume, also at Marshall Field; I. Magnin. Hat by Mr. John.

PENN







The midwinter whites

White rides again, here, in three more dazzling knitted forms—a slim side-buttoned dress, a cardigan suit, a dress with tapered tunic. *This page, above:* White with an interesting midriff, wide inset belt, big buttons. By Gino Paoli, of knitted Merino wool; about $100 at Altman's; Gus Mayer. Hat by Emme. *Below:* Three pieces of white—a jacket with two trios of buttons (resting in black buttonholes), almost-sleeveless overblouse, narrow skirt. By Cisa, of knitted wool; about $165 at Lord & Taylor; Dayton's. Lilly Daché hat. *Opposite:* A long tunic overblouse, back-buttoned over a straight skirt; both of white knitted wool. By Lawrence Knitwear; about $50. Van S earrings. Fuchs pigskin gloves. All at Lord & Taylor. Dress: Thalhimers; Bramson's. Coiffure: Marc Sinclair of Coiffures Americana; its warm brown colour, quick to capture with Crème Hair Tint by Roux.

Present lures: the little and the big

Before those highest-heaven-of-inventions-gifts that money can buy, we'll start with the little things to give throughout the Christmas season, beginning now—a little more of everything that's reasoning, thinking, unsentimental, and unprejudiced. And, of course, a little more love, which is only enjoyable when it is a gift, not an extraction. In the line of sensations that are renewed throughout the year, Shelley Marks has a collection of handsome unusual toile sachets—wine or green or black-on-white—in a variety of fragrances; a scented pleasure every time a woman opens her linen or lingerie closets. There are matching toile-covered bottles of cologne, too. . . .
Then on to some big thrills: a villa in the south of France or Sardinia for a month, the rent all paid in advance. . . . A check for stock in Telstar, when it's on the market. . . .
A triplet of eighteenth-century gold watch chains. . . .
To hold up and enhance this year's heroic evening coiffures, also high French twists, Henri Bétrix, on Madison Avenue, has three-inch tortoiseshell hairpins, the lovely square-topped, straight-pronged ones, as well as the oval-headed squiggly kind; from $1 to $1.25. . . .
For rose lovers, two gloriously illustrated books: Peter Coats's *Roses*, an anthology of roses in gardens, art, war, literature, jewels ($3.95) and *Roses*, by Eric Bois and Anne-Marie Trechslin, an enchanting history and text on their cultivation ($20); both at the British Book Centre. More roses, big blushed pink silk and velvet ones for the centre of a holiday table, covering ten surprise gifts, five for women, five for men, by Elizabeth Arden, in a green velvet box with streamers to each guest's plate; $50*, Saks Fifth Avenue. . . .
The most expensive perfume extant, Tuvaché's Jasmin from Egypt, $100* an ounce, now comes in cologne; two ounces, about $18*. . . . Thinking big for a man: one exhilarating idea is a Viking Sauna Room in the big-rage-now category, a seven-foot-square dry-heat version of a Finnish bath that can be assembled in or out of the house. Hammacher Schlemmer has the room and other equipment, the whole works installed for $2,500. While you're there, you might investigate their water ski talkie, a transistorized two-way intercom between skier and boat, $40. . . . Some touching thinking for a woman, especially if it's done by a man, could be a gift certificate for an all-out beauty session, including a coiffure, Sauna, make-up, et cetera, before a gala evening, at Kenneth Battelle's new salon, at 19 East 54th Street (opening with the New Year); $35 to $50. . . .
The only eighteenth-century royal banquet service still in production, Royal Copenhagen "Flora Danica," each piece hand-painted with a different field flower, originally designed for Catherine the Great, is at Georg Jensen's; to buy by the piece or in complete services. . . .
Two newly bottled Bay Rums have turned up for holiday après shaves, Avon's in a little brown and green jug, and Alfred Dunhill's spray cylinder in brown and gilt; both under $4*. (Continued on page 176)

*PLUS TAX

CHRISTMAS MUSIC AT THE HOWARD CLARKS

When this eight-piece combo with its three singers get together, the music really brushes along—for in their wonderment at music, carols and jazz, lies one of the charms of the Clark family. Gathered for the holidays at their expansive country house in Connecticut, Mr. and Mrs. Howard Clark and their nine children (including five Selden children from Mrs. Clark's former marriage) find special pleasure in making music. Although Mr. Clark and two of the children confine themselves pretty much to singing, Mrs. Clark, a young, extremely attractive woman, prefers the bass viol. Her daughter, Susan Selden, who will come out this winter in New York, has a fine touch on the clarinet. "The Selden children interested the Clark children in music when the two families got together," said Mrs. Clark. Here, in musical session are: *rear*, Mrs. Clark, bass viol; Lynde Selden, trombone; Howard Clark, junior; Paul Selden, trumpet; Mr. Clark. *Centre*, Pamela Clark; Susan Selden, clarinet; Stephen Clark, piano. *Foreground*, Patricia Selden, 'cello; Stuart Clark, guitar; Albert Selden, drums. Music is one of the small joys of the Clark Christmas.

FRANCES MCLAUGHLIN-GILL

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A SCRAPBOOK OF WARMING IDEAS FOR CHRISTMAS

4 COUNTRY CHRISTMAS EVE PROCESSIONS, the idea to be copied—the idea of the beauty that can mark the midnight on which Christmas Eve becomes Christmas Day. . . . In Provence, shepherds carry baby lambs through the village of Les Baux on their annual pilgrimage to Place Saint Vincent to celebrate Midnight Mass. . . . In the Maritime Alps, skiers carry torchlights across snow-covered slopes to Mass. . . . In Kitzbühel in the Austrian Alps, skiers and villagers, each bearing a long, lighted taper, climb to a lovely church high on a hill where they gather in the churchyard to sing, their candles lighting the snow. Twin trumpets from the two church towers high above call back and forth to each other the glorious notes of Mozart Christmas music. . . . In New England, many go carolling with horse and sleigh and jingle bells.

2 CITY PRE-CHRISTMAS CAROL WALKS. In New York at Amster Yard, a nineteenth-century quadrangle of houses and gardens, carefully renovated and immensely enjoyed by its residents, nearly two hundred and fifty members and friends of the East 49th Street Association gather at about 9 o'clock the Monday before Christmas week to light the great white spruce in the centre of the Yard. Simultaneously, electric candles and other lights spring on in the windows of the houses. Then, carrying old-fashioned lanterns and electric torches, the carollers walk to Turtle Bay Gardens and to The Biblical Seminary, returning to Amster Yard later for an outdoor Wassail Bowl and Christmas cookies. . . . The Blue Hill Troupe, for the most part people who live on New York's upper East Side, gives every spring a Gilbert and Sullivan operetta for charity, and every Christmas a program of carols for cheer. During the holidays, they meet at about 8 o'clock one evening the week before Christmas at two adjacent houses in the East 60's before embarking on four-part-harmony tours of the community garden behind the houses, the courtyards of neighbouring buildings, nearby hospitals. They end the evening carolling indoors, back at the private houses which have identical menus: crackers and cheese and a cranberry punch made with wine.

2 ENCHANTMENTS FOR CHILDREN. In one house we know of a little girl has reached the age of nine without ever missing the sound of footsteps on the roof, as she lay in bed wide-eyed on Christmas Eve. Santa Claus is her father, an endearingly adventurous man. . . . There is another house with several little girls in it where all dolls disappear two weeks before Christmas, reappear under the tree on Christmas Day in new clothes, sewn by a loving aunt.

2 SMALL TREES. Where there's not room for a large tree or where there is room for a second tree, the small tree can be one of the small joys of Christmas. . . . A small evergreen tree planted in a porcelain cachepot and strung with frosted white birds that are really lights. . . . For a hall, a flat tree of cardboard or plywood painted green. Stapled to it a triangular web of the smallest white Christmas bulbs, masked by branches of real evergreens. . . . *Note:* these lights—bird lights and triangles of lights—are by Sylvestri and can be found at many stores.

20 TOASTS TO CHRISTMAS: A HANDBOOK OF HOLIDAY DRINKS

"Lordlings, Christmas loves good drinking," sang out an Anglo-Norman carol of the early thirteenth century. Here, for lordlings and ladies, a vocabulary of Christmas drinks that reaches back in time—some, way, way back. The recipes have been adapted for Christmas Present and may, for all we know, have what an 1888 bartender's guide insists most Christmas drinks do have: "A wonderful effect on healing an old cold."

Bishop. *A drink involving oranges, cloves, and port that Dutch sailors taught to English sailors, who spread it around the world. Has relatives: Archbishop, Bishop with claret instead of port; Cardinal, with champagne; Pope, with Burgundy.* Recipe: *Stick 2 oranges full of cloves and roast in the oven, then quarter the oranges and put in a saucepan. Rub 12 lumps of sugar on a lemon half to imbue with lemon flavour. Add the sugar to the orange and the juice of a lemon. Pour in 3 bottles of port, heat to boiling, and simmer gently a few minutes. Dust with nutmeg and serve immediately in a mug. Makes 12 drinks.*

Blue Blazer. *The spectacular drink conceived by the late Jerry Thomas, "Michelangelo of all Bartenders," as he was known in the last century. In his later years, Thomas evidently tired of its staging, for he refused to mix a Blue Blazer unless the temperature fell to ten degrees below zero. Here is the recipe bartenders used in the old Waldorf, where the Empire State Building now stands.* Recipe: *In one silver mug dissolve a lump of sugar in ½ jigger boiling water. In another silver mug, pour a jigger of Scotch. Set fire to the Scotch and mix by pouring the ingredients back and forth blazing, to resemble a continued stream of liquid fire. Serve in a highball glass in which a silver teaspoon has been placed.*

Bowl. *At Christmas, bowl comes to mean not only the bowl, silver, pewter, vermeil, or crystal, but the punch made in it.* (Continued on page 166)

WARMING IDEAS FOR CHRISTMAS

20 TOASTS TO CHRISTMAS: A HANDBOOK OF HOLIDAY DRINKS

Carol Punch. *To keep the carollers in voice, there have been special punches since there have been carollers. This one is a Christmas tradition at a Philadelphia house.* Recipe: *Combine 2 quarts tea, 1 quart light rum, 1 pint Scotch whisky, 2 cups lemon juice, 1 cup sugar, 3 dashes Angostura bitters. Correct sweetness to taste, add 1 pint soda water, and pour over ice in a punch bowl. Makes 40 cups.*

Celery Cup. *The German* Selleriebowle *has a crisp flavour, holiday colour.* Recipe: *Clean a bunch of celery well, scrape rough stalks. Slice into a bowl. Sprinkle with sugar, stir in ¼ pint each of rum and water. Cover the bowl and refrigerate until needed. Strain, and add 1 bottle of chilled Moselle and adjust sweetness to taste. Mix well, decorate with celery leaves, and serve at once from a pitcher. Makes 15 drinks.*

Clover Club. *This pink froth, first shook up in Philadelphia some forty years ago in the bar of the old Bellevue-Stratford where members of the Clover Club met, has a special affinity to crystal and silver and candlelight and, in general, the look of Christmas.* Recipe: *Combine a tablespoon of lemon juice, a teaspoon of granulated sugar, a tablespoon Framberry liqueur, ⅓ slightly beaten egg white, 2 ounces gin. Shake with cracked ice. Strain into a 5-ounce cocktail glass.*

Cup. *Strictly, a punch made and served in a pitcher.*

Fish House Punch. *The celebrated American drink, born in 1732 at the Fish House of the Philadelphia club known as State in Schuylkill.* Recipe: *Place the following ingredients over a large block of ice in a punch bowl: the juice of 6 lemons, ½ pound powdered sugar, 1 cup cognac, ½ cup Jamaica rum. When cold, add 3 quarts sparkling water and it is ready to serve. Makes 1 gallon.*



Strategy for a children's party—strategy that the guests' mothers will admire—might be a visit to the Christmas display at the local museum. In New York this year that could be the Museum of The City of New York, which from December 11 through 30 will have on exhibit the finer points of the history of " 'Twas the Night Before Christmas," the cherished poem that Clement Moore wrote for his five children on Christmas Eve, 1822. A clergyman with no wish for publicity, he did not publicly acknowledge authorship until some fifteen years later.

For a children's party, sketched left: French plastic cloth sheer, linenlike, and in white or colours; by Nappe de Nice, under $3. Altman's. Table tree made of toys, Christmas baubles, cake candy and fruits, in a pottery mug. To hang from a big tree: fish and owl of padded cotton. For favours, a chocolate parasol and a chocolate manicure set, in foil. All these at Serendipity.

Give over one room entirely to Christmas. The room could be the library, transformed by greens and small collections of Christmas things into headquarters for holiday tea and drinks and conversation, a cache of wrappings stored there for doing-up. Or it could be the dining room, temporarily done over, like a stage set, for all the holiday parties. Denning & Fourcade, a decorating establishment, likes to turn dining rooms into Christmas gardens by installing yards of floral print, under $1 a yard, to curtain the windows, slipcover inexpensive carpenter-made tables and sawhorse buffets, legs and all. In corners, white paper screens crisscrossed with split bamboo, painted a pale lettuce-green; in trellis thus formed, Christmas cards. To complete the garden, ferns and baby trees in terra-cotta pots.

A GOOD CHILD DESERVES HIS OWN GREENERY—PINNED ON HIS BEDROOM DOOR ON CHRISTMAS MORNING. TO A WREATH OF FRESH BOXWOOD, ATTACH GUM DROPS AND LOLLIPOPS. AN IDEA BY A FLORIST, GEORGE COTHRAN.



An early party that could be energizing: "elevenses" before Christmas shopping with the children. For the children, waffles with ice cream topping, and hot chocolate. For their mothers, bacon or chipped beef or lingonberries, and beef tea, bouillon with Madeira.

Happy way to show cards: fasten them with flower pins on the curtains or lambrequins around your windows, as sketched right. On the valance, swing swags of fake fruit and real greens, with, for a pendant at centre, a great red apple. Swags at Sophie Mavro.

The sound of old music evokes long-ago celebrations at the New York apartment of the Derek O'Donoghues. Their New Year's Eve party is apt to have live music made by such instruments as recorders, shawms, virginals—at midnight, the skirl of bagpipes.

IN A NICHE, AN UNREAL POPCORN TREE, SKETCHED RIGHT—UNDERNEATH, PRESENTS IN RED VELVET HAT BOXES. ALL THESE BY SOPHIE MAVRO.



Eggs stuffed with red caviar are the specialty of one house throughout the holidays. A pretty Christmas Eve buffet would include these, plus hot purée mongole, a mix of tomato and pea soup; cold baked Virginia ham; pastry tarts filled with minced mushrooms in sherry; a tray of Le Grappe, Münster, Oka, Edam, and Swiss cheeses; fish balls in tomato sauce; gingerbread cookies, gilded nuts, candy canes.

CRIMSON VELVET, SHINING SILVER, SWEETHEART ROSES—A VALERIAN RYBAR TABLE FOR CHRISTMAS DAY. INEXPENSIVE VELVET, THE KIND USED FOR DISPLAYS. COVERED SILVER TUREENS, SILVER CANDLESTICKS, SILVER PLACE PLATES. ON EACH PLATE, A RED-WRAPPED PRESENT, WITH SILVER BELLS FOR MEN, PINK NOSEGAYS FOR WOMEN.

It is an old Provence custom to represent the twelve days of Christmas, the thirty days and the thirty nights of December, in the Christmas Day feast. Turkey and goose are the usual birds, roasted and surrounded by twelve partridges. These could be replaced by twelve small rock hens, or twelve stuffed cabbage leaves. Thirty eggs encircle these for the days of the month, thirty truffles for the nights. Here is a Provence Christmas Day menu, made contemporary by Mrs. Norbert McKenna, Vogue's Food Editor. Pâté in aspic with melba toast and pink champagne. On one great platter these: turkey Provençale, stuffed with bread, chestnuts, apricots; 12 cabbage leaves stuffed with rice, ground beef, seasonings, on a bed of tomato sauce; 30 eggs, stuffed with minced ham and mushrooms on a bed of Mornay sauce; 30 truffles with Madeira sauce. Braised celery; purée of turnips; hot rolls; red Burgundy wine. For dessert, Baked Alaska done this way: in the shape of a Yule log, with raspberry ice and chocolate ice cream on the cake, and covered with meringue in which are baked 4 egg shells. When the Alaska comes out of the oven, the shells are filled with brandy and served, flaming, with champagne and Christmas cookies.

Wrap presents in cloth—burlap, ticking, or precious scraps. Tie-Tie has "Fabric Wrap," a feltlike paper, red on red, or red on white, for wrapping packages, skirting hostesses.

HOLIDAY DRINKS

Glögg. *The beseeching aroma filling Swedish houses at Christmas comes from glögg, usually made in quantity by Scandinavians and bottled for the holiday season.* Recipe: *Heat these ingredients over a low fire: ½ bottle cognac, 1 bottle red Bordeaux wine, 1 bottle port or sweet sherry; 18 cloves, 2 cinnamon sticks, 1 cup sugar, 1 cup seeded white raisins, 1 cup blanched almonds. Stir until sugar is melted. Do not boil. Cook simmering on the lowest fire for 10 or 15 minutes. Ignite, and serve immediately from a heated silver bowl. Ladle into punch cups, spooning raisins and almonds into each portion. Cinnamon sticks may be used to swizzle. Makes 12 drinks.*

Hot Buttered Rum. *The outdoor man's bracer from Colonial days. In* Northwest Passage, *a novel which produced a run on rum, one of the Kenneth Roberts Maine characters said, "And it ain't a temporary drink, like most drinks. That's on account of the butter. . . . After a man's had two-three drinks of Hot Buttered Rum, he don't shoot a catamount. All he's got to do is walk up to him and kiss him just once; then put him in his bag, all limp." Here is the recipe of a non-fictional American, Colonel Ethan Allen. "Butter the size of a black walnut. Maple sugar the size of a large hickory nut. Puddle the butter and sugar in the bottom of a tall porcelain cup or a protected glass, with boiling water. Add 1 gill of rum. Fill with boiling water. Dash nutmeg for the ladies."*

Le Brulo. *Often after coffee at New Orleans holiday dinners, all lights were extinguished and Le Brulo brought in—a flaming brandy punch.* Recipe: *Cut a large, thick-skinned orange in half, remove all pulp, put 2 lumps of sugar in each half. Fill each with brandy and set a match to it. Provide each guest with a wine glass to pour brandy from orange into.*

Madeira Wine and Walnuts. *A simple holiday routine at the old Ritz-Carlton for an apéritif or for after dinner: a glass of Madeira wine with its companion, walnuts.*

(Continued on page 168)

WARMING IDEAS FOR CHRISTMAS

20 TOASTS TO CHRISTMAS: A HANDBOOK OF HOLIDAY DRINKS

Milk Punch. *Soothing descendants of the syllabub and the posset are milk punches and eggnogs. Called in Scotland "Auld Man's Milk," they crop up somewhere in many American Christmases, especially in the morning. Here is a hot milk punch, refreshingly mild and flavourful.* Recipe: *Beat 12 eggs till very frothy. Combine with 1 pint Madeira, ¾ cup of sugar, ½ tablespoon grated nutmeg. Keep beating. Meanwhile, heat 1 quart milk with a lemon rind. When the milk is scalding, pour from a great height into the eggs and wine. Keep whisking the eggs with the left hand to keep the whole very bubbly. Drink immediately. Makes 8 drinks.*

Mulled Cider. *Mulling—the heating, sweetening, and spicing of drinks—has been going on since the time of Elizabeth I. Here is a Wassail to the apple tree.* Recipe: *Tie 1 teaspoon whole cloves, 1 teaspoon whole allspice, 4 sticks cinnamon in cheese cloth. Add to 2 quarts of hard cider and 1 fifth apple brandy in a large pot, along with 1 cup light brown sugar. Bring to a boil, stirring gently to help sugar dissolve. Simmer 10 to 15 minutes. Serve immediately in heated mugs from a heated pitcher. Makes 15 drinks.*

Mulled Wine. *Queen Victoria's recipe was simply "boil some spice in a little water till the flavour is gained. Then add an equal quantity of good port wine, some sugar and nutmeg. Boil, and serve with crisp unsweetened biscuits." You may prefer this even simpler one for 4 drinks.* Recipe: *Heat 1 bottle red Burgundy with 10 cloves and ¼ teaspoon pepper. Pour a jigger of kirsch into each of 4 tall glasses. Pour the hot wine over the kirsch. Glasses to be held with napkins.*

Posset. *This old English drink means in Old English: "Drink good for cold in the head." Originally milk, curdled with ale or with sack (that dry white wine imported from the south into England in* (Continued on page 174)



People who like to sing, many of them musicians, are guests at Miss Katherine Swift's annual New York carolling party. They come at six-thirty, rehearse for a while, then go carolling at Lenox Hill Hospital and some courts and gardens on the East Side. Upon return to Miss Swift's apartment, there's more carolling, using the *Oxford Carol Book*, accompanied by mulled wine, cookies, and hot buttered rum. Hot rum might be served from the old crystal punch bowl sketched left, into white china diablo cups, wreathed with holly. Cups and bowl, Serendipity.

Lighting the Yule log is a Christmas Eve commemoration of the dawn of light upon the pagan world. To replace the Yule Log in a small house: the ceremonial lighting of candles and Christmas tree after Midnight Mass.

An important part of a present—a woman's own wrap-up. Which is why a busy woman will go off with herself for an hour to create the special wrapping for a present the presenting of which she treasures. Which is why Mrs. Richard Rodgers, wife of the famed composer, wraps an easy hundred of her own, attaching a surprise to every box. Her packages await friends at holiday parties clustered under a great old-fashioned Christmas tree, scattered against living room walls, piled up on a mantel in glittering, glorious heaps. . . . The wherewithal for another inventive wrapper is provided by Kaycrest. Plain foil or shiny varnished paper, served up in boxes with cutter edges, giant white polka dots on gold paper, confetti-glittered white tissue. To expedite the wrap-up, Kaycrest Quik-Stik ribbons stick together when moistened, require no tying.

From a greenhouse at their country place, the Richard Rodgerses bring in masses of cut flowers several times a week, with accelerated deliveries at holiday time. These, along with Christmas bibelots collected over the years—for instance, the procession of Scandinavian straw angels marching over the library mantel, a present to Mr. Rodgers during the run of *I Married an Angel*—pervade the Rodgers' New York duplex. Example: the banister sketched right—roped with fresh greens into which are tied long-cherished Christmas adornments.

HOLLY BERRY AND MISTLETOE, GOLDEN SLEIGHS, RED VELVET SANTAS, NEVER-NEVER GNOMES—MRS. VINCENT ASTOR'S CHILDREN'S PARTY IS ALL-OUT CHRISTMAS-LAND, MEMORY-LADEN, MEMORY-MAKING.





6-piece place setting $43.75. 32-piece service for eight $248. F.T.I.

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IN THE CARIBBEAN

(Continued from page 80)

one of the restaurants is Polynesian, which is about as far from Spain as you can get. In Santurce, there is a pleasure dome irresistibly advertised as "The New Era of European Movie Music Hall."

Over St. Thomas, in the Virgin Islands, the American flag flies briskly; but the town of Charlotte Amalie, rising in a fan of pink and red roofs from its crescent-shaped harbour, is still a faintly Danish pastry. Many streets still have Danish names (Drommingen's Gade, Kronprindsen's Gade), and there's a solid, four-square quality about the buildings, even a smattering of red brick here and there. On the waterfront, the cool, vaulted brick-and-stone warehouses of clipper-ship days still stand, some now housing modern shops stocked with goods from (literally) all over the world—among them, Danish silver; the pipeline still flows. The other magnet-like shopping street is called simply Main Street, and between it and the waterfront are small lanes and alleys, also stuffed with shopping lures. The enticements of shopping in St. Thomas are not only that it's a free port (as are Nassau, Montego Bay, Ocho Rios, and Kingston), but that it enjoys a special Customs status: travellers returning from St. Thomas to the mainland may bring in $200 worth of merchandise duty-free, instead of the regular $100 allowance. (Presents valued at $10 or under can be mailed back duty-free at any time, provided that not more than one package is sent to the same person on the same day.) One of the first things you might buy, and clap right on your head, is not imported from anywhere—it's made right on the island: a French planter's wide-brimmed hat of palm straw, like the one Yves Montand wears when he sings "Planter Café." A black hatband, and no other, is correct. These hats—and other less-traditional ones—are made in an island settlement called French Village, to which, many years ago, drifted a group of émigrés from the French island of St. Barts (it had proved discouragingly barren). Now, on the northern slopes of St. Thomas, they raise lettuces, scallions, and tomatoes for market, catch fish, and make hats. Some of their relatives who stayed on St. Barts assist them by supplying palm-straw braid, which is

(Continued on page 171)

IN VOGUE FOR MEN:

THE POCKET WATCH

The return of suits with vests has brought with it another comeback—the pocket watch. The new ones are handsome, slimmed-down and chainless. Christmas present—any one of the five watches here (all from Switzerland).



One of the thinnest watches in the world—only twelve are made each year. It's of platinum, 1/8" thick. By Audemars Piguet. At Tiffany.



ARTHUR TODD

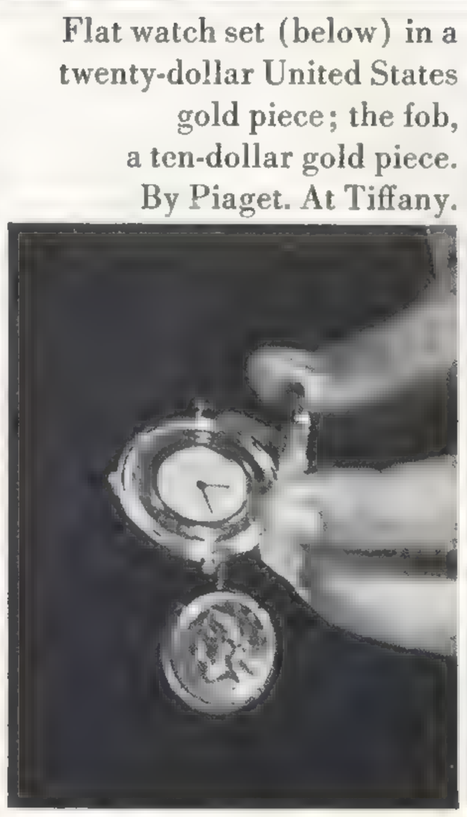
Pocket alarm watch in a black enamel and yellow-gold case. By Le Coultre. $75 plus tax. At Tourneau.



Slender 14-k gold watch with a second hand. By Rolex. At Tourneau.

Pocket watch with an alarm bell doubles as a travel watch—the black alligator case has an easel. Watch is wound by opening and closing the case. By Movado. About $160 inc. tax. At Tiffany.

Flat watch set (below) in a twenty-dollar United States gold piece; the fob, a ten-dollar gold piece. By Piaget. At Tiffany.





IN THE CARIBBEAN

(Continued from page 170)

plaited by hand and is sold, nautically, by the fathom. . . . A more recent émigré to St. Thomas, via Mexico, Tahiti, and London, is Jim Tillett, a textile designer who has his own workshop for making silk-screen prints in a remodelled Danish farmhouse near Charlotte Amalie. Mr. Tillett's handsome designs are made in a range of weights and fabrics, from sheer silks and cottons for dresses to heavy upholstery fabrics; all can be bought by the yard, and fabrics can also be printed to your own designs. Visitors are welcome at the workshop any day from Monday through Friday. . . . St. Thomas offers all the stock Caribbean lures of palmy beaches, crystal water, and a full quota of *dolce far niente* places to stay: among these are Bluebeard's Castle, the Island Beachcomber, the Dorothea Beach Club, the Sapphire Bay Beach Club, Estate Contant, to name only a few. Purely for eating, these are nice: the Petite Pump Room (some sidewalk tables), the Left Bank (excellent French and Haitian food), Sebastian's (on the waterfront; music after ten), and the Black Witch, an anchored pirate ship, reached by boat, which has steak dinners, calypso music, and lots of yo-ho-ho. (The local drink, incidentally, is St. Croix rum, and it is delicious.) . . . A daytime plan: If you enjoy snorkelling, you'll want to visit the new—and only existing—underwater National Park, at Buck Island Reef. What you do is this: Take the island-hopping Caribair plane to St. Croix, twenty-seven minutes away, $10 round trip. At Christiansted—which has a delicious little pink-white-and-orange main square—charter a boat to Buck Island; the sail takes two hours out, one back, and costs $7.50 per person. The boat provides snorkelling equipment, also beers and Cokes; your hotel will provide box lunches; all you have to provide is a bathing-suit. Once arrived at Buck Island, a lovely castaway place, you plunge into a one-acre undersea enchantment of reefs, coral gardens, wavy plants, and curious fish, your route directed along undersea trails by undersea sign-posts. Killing of fish is prohibited—and so, refreshingly, is strewing beer-cans about on the island. The whole thing is beautifully planned, carefully supervised by your boatmen, and safe even for children—who adore it. All they have to know ahead of time is how to swim.

Notes on dressing: In the Caribbean, as in all hot climates, the simplest, cleanest, most pared-down look is the best. French cottons or linens, rather than silks or cling-y fabrics; bare sandals, little jewellery, an un-fussy coiffure. Laundresses and hairdressers are excellent almost everywhere. In the ports—as opposed to the beaches, or the easy-going beachfront hotels or "cottage colonies"—a certain decorum is called for; no shorts too short, no tops too bare, and a simple dress would probably look better anyway (it certainly would in Old San Juan). A straw hat of the *canotier* type has dash, makes sense in the sun.

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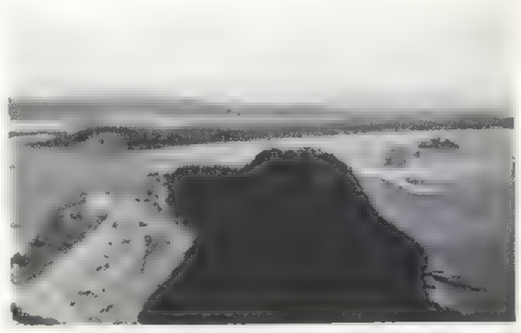




MEXICAN GRACE

(Continued from page 130)

poetry and plays Beethoven's late quartets. Early on the morning of its saint's day, the townspeople and their country kin bombard the church with fireworks, bad angels trying the might and purity of Saint Michael. This vestige of mediaeval mystery play is followed later by the dancing, in front of the Cathedral, of bands of "Concheros," a half-pagan, half-Christian society dedicated to the survival of pre-Cortesian measures danced to the simple music of indigenous instruments. The dancers' dress is the jaguar skin of the Aztec warrior, the resplendent cloaks and plumed headdresses of Indian nobles, and, on their ankles, as adornment and percussion, they wear circlets of dry, rattling seed pods—possibly the oldest of musical instruments.



AN AERIAL VIEW OF MAZATLÁN

Tehuacán, in the state of Puebla, on a broad highway and easily reached from Mexico City, is a stretch of flowered green and middle-class hotels utterly devoted to the well-publicized goods of modern medicine: the shelves of the dining rooms are heavily studded with bottles of vitamin pills, iron tablets, digestives, and the latest liver soothers. At the top of a corkscrew road through the mountains back of the town sits an enchanting and enchanted village of Mazatec Indians. They speak a strange tongue with odd stops and a scale of nasal sounds rather like Chinese; the men communicate in a private vocabulary of whistling sounds and many villagers take frequent "journeys" into the vast beauty and terror induced by the hallucinogenic mushrooms that grow in their woods. Across a saddle of these endless mountains, live sorcerers who cut out exquisite paper figures used to make crops grow or to wither the life of an enemy.

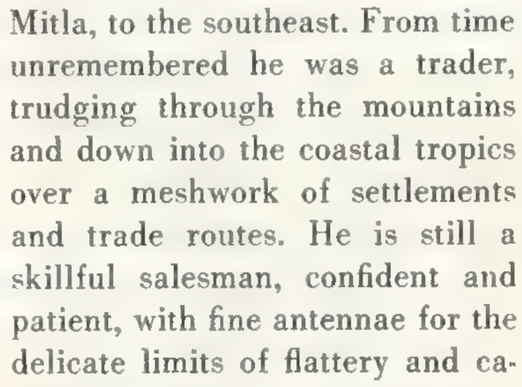


A CHURCH IN MEXICO CITY

Veracruz, the port city from which Cortes launched his Conquest is a careless town of fat sun and lazy breezes, casual hours and conviviality. A worldly town whose Carnival sets aside an open area where transvestites may cook, serve, and chatter, dressed in high heels, handsome evening dresses, and tinkling bracelets. No Veracruzano thinks anything of it except that the beer is carefully chilled, and the service gently solicitous. Sexy, musical Veracruz whose juicy face has a touch of island Negro, French invader, American Marine, Spanish soldier, and Totonac Indian, is not especially impressed; it has already seen everything.

A few hours' drive along the coast northward from Veracruz through flowering fences of orchids and bamboo like giant ferns, one comes to Papantla, a centre for cultivating the petulant, difficult vanilla bean and a seat of Totonac culture, past and present. The people around Papantla are small and grave, possibly awed by their monument of dead might, the nearby magnificent city of El Tajín. This is the town of the "voladores," the birdmen who, on Corpus Christi Day, climb an immensely tall pole and, held by ropes, fly and fly around it to the music of the flute and drum played by a man on the top of the pole.

Not too many years ago, a new pole was cut each year, the injured trunk and its suffering roots propitiated by offerings of fruits and flowers and murmured Totonac phrases. The men, in white-yoked shirts, white balloon trousers, and broad, graceful straw hats, look as remote and ascetic as white deer, but the early church fathers had some harsh things to say about this white innocent. It appears that he kept (and the rumour is that he still does) poisonous snakes as pets and he hasn't yet permitted social progress or church strictures to impinge on his traditional domestic arrangements: one woman for cooking, one for carrying water and washing, one for baby-tending, one for her youth, and all for pleasure and childbearing. Depending on their passivity and his means, he keeps them in separate shacks or together under one roof, along with the boy he happens currently to favour.



A STREET IN GUADALAJARA

Or take (and no one can, in the slang sense of the word) the Zapotec Indian whose forbears built the Olympus of Monte Albán, just outside the city of Oaxaca and buried their aristocratic dead among the jewel-like stones of Mitla, to the southeast. From time unremembered he was a trader, trudging through the mountains and down into the coastal tropics over a meshwork of settlements and trade routes. He is still a skillful salesman, confident and patient, with fine antennae for the delicate limits of flattery and cajolery, capable of manipulating the sale of a serape with all the skill of an antiques dealer in the Paris Flea-market. His wife begins the weaving of her lures by the inspired twist of her rebozo, making of its length of grey cotton a regal turban. The old ladies sell by being monumentally dignified and accusing, thus piercing pocketbook and sales resistance with baleful eagle eyes. The middle-aged women soften their shrewd, brisk efficiency with large smiles and easy sociability. The young girls hang back looking lovely and shy, which they are not.



WOMEN AT TENANCINGO

The amour-propre of the Zapotec woman reaches its apogee in the Tehuana who lives farther south and east in the state of Oaxaca. She is spoken of as unusually tall (some are, and heavy as well) but the fact is that she *acts* tall and big. Going to and from the market on an ordinary day, babbling in Zapoteco, she is a

good-looking sloven with a gypsy expression of contained fury and abandoned black hair.

On feast days, she is a formidable beauty in a long skirt and "huipil" (a blouse of two squares) encrusted with immense embroidered roses and edged by a thick, white ruffle. She pulls her hair into a braided coronet and sets on it a curious starched lace frame which was probably once a child's baptismal gown. (The headdress still has rudimentary sleeves which hang back of the shoulders.) Around her neck and dangling from her ears she wears chains of U.S. gold coins, the household wealth which *she* carries and controls. Her husband is off in the fields from which he may not return until the following Saturday night or at home keeping an eye on the children while he sews the machine-made "huipiles" which his wife will sell in the market. (The only men in the markets of Tehuantepec are Syrians and Lebanese whom even these Amazons can't intimidate.)

The Zapotec woman farther north will permit a male tourist to photograph her because it might be an introduction to a sale, a Yucatecan Mayan will respond with amiable consent, a Tarascan woman of Pátzcuaro will ask for a couple of pesos, a Mayan from Chiapas will hide her face. The Tehuana, who hasn't much use for men in any case, will try to smack him with the biggest object—fish, broom, iguana, or armadillo—she can quickly reach. While other Indian women rarely leave their villages except in the company of their men, these queens travel all over the republic in female convoys of gold, ruffles, and pride. And yet, as if to assure herself that she is a woman, she insists that her courtship end with a staged abduction, that her submissive groom steal her from her father's house in the dead of a not surprised night.



SCULPTURE, MONTE ALBÁN

The Mayan of Yucatán has only recently been pulled into the Twentieth Century by the airplane, but no one speaks of the Mayan as "primitive" although it is a term which can be used about other indigenous peoples. To the Mayan belong the sad, noble beauty and high art of the old city of Palenque, the extraordinary architecture and decorative detail of Uxmal and the large assurance of Chichén Itzá. He speaks Spanish but often prefers Mayan; he mentions with light pride (the Mayan is too civilized a man to boast) his remarkable cleanliness, his descent from scientists, philosophers, and artists who created a remarkable civilization while Europe was still sheltering in earth warrens; he has the poise to be publicly affectionate as the mountain Indian rarely is; he can view outlanders with pleased interest and accepts pleasantly their interest in him.



CARNIVAL, MÉRIDA

Though his plump wife's white embroidered "ipil"—as it is pronounced here—has been the style for countless eras and he still plants corn by making rows of little holes in the earth with a sharpened stick and his profile is a close copy of those on the ancient tablets of Palenque, he is a worldling of many centuries.

Happily for the leisured traveller, the astonishing variety of costumes, practices, and levels of development goes on and on, most of it accessible without much difficulty. And to the pleasures of human variety inhabiting long, long paths of continuity, one adds the end result, the distinctly Twentieth-Century Mexican, a man of many bloods and influences who is deeply aware of all the lights and darks of the human condition and accepts them, whose bitter history has taught him to share and help gracefully, to be stoical without grimness, to act with noblesse because that is the only luxury he can afford and to sweeten a hard life with the music of courtesy.



Yes, Jennifer, there is a Shapely Classic ... to make you positively bewitching this Christmas! Elegant Tuxedo ensemble has solid white ruffled-front Dacron and cotton shirt, contrasting black faille satin-trimmed pants and cummerbund. Shirt, about $6. Pants and cummerbund, about $8. Sizes 10 thru 18.

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LOOK
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If you don't
believe us,
read The Hair of
the Year
in the JANUARY 1
VOGUE
and call our bluff.

(Continued from page 168)

the seventeenth and eighteenth centuries) old-time possets were inclined to include crumbled biscuits or white bread. This modern posset foregoes such starch. Recipe: *Heat 4 ounces white wine, sugar, nutmeg, 1 pint of milk, and lemon rind together. As soon as the milk simmers, it is ready for serving. Makes 2 drinks.*

Punch. *The word punch probably stems from the same place the punch idea did, India.* Panch *in Hindustani means five, and five ingredients are what those Hindu punches supposedly had—toddy, lemon or lime, tea, sugar, water. Some things to remember about making punch: if there is a sparkling ingredient—wine or carbonated beverage, add it last. In the cold punch bowl, use blocks of ice rather than cubes, which dilute the bowl too quickly. (A frozen block of sherbet can replace both fruit and ice.) Hot punches are most charmingly kept warm on the hearth, with a hot poker nearby to thrust into the punch for a fast reheat. Where there is no fireplace, a chafing dish will do nicely.*

Rumfustian. *One of the oldest mixed drinks in America, Rumfustian, along with Rumbullions, Rumbustions, and Rum Flips, reflects the enthusiasm with which the early colonists found names for rum punches.* Recipe: *Heat the contents of 1 bottle of sweet sherry with 2 sticks of cinnamon, 1 teaspoon grated nutmeg, 12 lumps of sugar, and a zest of lemon. Beat the yolks of 12 eggs until foamy, add 1 quart of beer and 8 ounces of dark rum to them. When the wine boils, strain into the eggs in a thin stream, beating the while to prevent curdling. Serve hot and at once. Makes 12 drinks.*

Snapdragon. *More of a game than a drink, snapdragon is an old, old caprice especially associated with Christmas Eve.* Recipe: *Place a quantity of raisins or other dried fruit in a broad, shallow, holly-decked, metal dish. Turn lights out. Pour brandy over the raisins until they are well covered and set on fire. The idea then is for the revelers to take turns snatching the fruits out of the fire without searing their fingers. Spoons would seem a good idea here.*

Syllabub. *Anne Boleyn called it silly bubbles, and the way these bubbles were formed was by milking a cow directly into spiced and sweetened wine or ale until all frothed. Until some 150 years ago, obliging cows were led into London parks for just this purpose. An 1834 Bucks County recipe called for "sillabubs" whipped with a wire. A new formula leaves it all to an electric blender.* Recipe: *Pour the following into a blender: 1 quart light cream, the juice and grated peel of 2 oranges, ½ cup fine granulated sugar, 1 teaspoon of orange water, 4 wine glasses of semi-dry sherry, 2 ounces brandy. Blend at low speed till very foamy. Makes 6 drinks.*

Tom & Jerry. *Said to be invented by "Professor" Jerry Thomas, author of* The Bar-Tender's Guide, *1862. Or possibly the product of two fictional English rakes,* Jerry Hawthorne and his

Elegant Friend Corinthian Tom, *1821. In any event, the Tom & Jerry Bowl was a holiday adornment of turn-of-the-century New York bars.* Recipe: *Separate the yolk and white of 1 egg, and beat yolk. Beat white until fairly stiff, add sugar, then beat to a stiff froth. Combine yolk and white and add a pinch of allspice. Put the mixture into a scalded mug. Add 1½ ounces Jamaica rum, then fill with boiling water. Stir, then top with a dash of brandy.*

Wassail Bowl. *The gossip's bowl that Puck lurked in "in very likeness of a roasted crab" was really a wassail bowl, the well-loved English Christmas drink that was ceremoniously brought in to the guests every day of the twelve days of the season. Toast used to float in it, and to this fact we owe the "toast" in "a toast to your health, sir." Now, beaten egg whites usually replace the toasted bread.* Recipe: *Pour 3 quarts ale, 1 bottle cream sherry, 1 ginger root cut up, 1 teaspoon nutmeg, 8 cloves, and 2 cups of brown sugar into a cooking pot and heat gently. Let simmer a few minutes to blend the spices and melt the sugar. Separate 6 eggs and beat the yolks well and the whites stiff. Fold the whites into the yolks and pour the hot liquid into the eggs in a thin stream, heating the while. Pour quickly in a heated punch bowl. Add hot baked apples or crabapples and 3 jiggers of heated brandy and serve immediately. Makes 18 drinks.*

White Christmas Punch. *For those to whom the holidays are not official without champagne, here is a vodka-champagne bowl, all white with a touch of greenery, that will make it clear The Season's here.* Recipe: *Combine 1 pint 100-proof vodka with ½ cup kirschwasser, ½ cup cointreau, and pour over a large block of ice in a punch bowl. Add 3 bottles of iced dry champagne at serving time and float 30 small strips of cucumber peel.*

Zazarac. *"The drink that made New Orleans famous," was once copyrighted by the Roosevelt Hotel in that city as "Sazarac." The recipe of the old Waldorf bar called for a dash of absinthe in its construction; Pernod now stands in for the absinthe. The Peychaud Bitters that always characterized the flavour are still to be had, a memory of Antoine Peychaud, a late eighteenth-century New Orleaner, one of the innumerable people to whom the invention of the cocktail is attributed. Recipe: In an old-fashioned glass, muddle a lump of sugar, a teaspoon water, 2 dashes Peychaud bitters, 1½ ounces bourbon, 4 drops of Pernod. Add lump of ice and serve with twist of lemon peel.*





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PRESENT LURES

(Continued from page 162)

The honeyed and walnut Greek pastry Baklava, tinned, a dessert lure for a planned dinner party, or to have in the house for an unexpected one. Three-pound tin serves about fifteen people; $3.50 at Allerton Fruit Shop on Madison Avenue. . . . At Bloomingdale's, other sweets from Vienna's famous pastry house, Demel's; Sacher tortes and joyously decorated cookies in the shape of hearts, Phileas Fogg balloons, angels, Santa Clauses. The torte, from $1 to $6; the cookies, $1 to $1.50. . . . On the champagne scale of living, the colour of champagne, too, a cashmere blanket bound in velvet, one of the most sybaritic around; by Macauley about $100 at Plummer McCutcheon. . . . For a daughter in college, a summer beauty vacation at Elizabeth Arden's Eastern Maine Chance, near Mt. Vernon, Maine. Between June 9 and 30 there is a special session for the young which includes diet, massage, facial treatments, make-up, and coiffure lessons; with swimming, canoeing, archery, and tennis for figure trimming, as well as mechanical spot reducing and steam machines, if necessary. Only students are eligible for the special $200 a week price. Arrangements can be made by writing to the Elizabeth Arden Salon, 691 Fifth Avenue, New York 22, N. Y.

Folding portable bicycles and motor scooters for anyone with a yen to move about the world that way. They package in and out of their cases in seconds. The bicycle folds from full size to 24″ x 27″ in its case, costs $75. The motor scooter collapses into a 14″ x 18″ x 23″ pouch, gets 100 miles a gallon at speeds up to 40 miles an hour; about $220. Both at Hammacher Schlemmer. . . . A pair of plucky lion-headed blue chows (their Chinese ancestry reputedly lingering way back in the Han Dynasty). Your local Kennel Club can probably give you the best shopping information for these.

Still on the scent of gifts for men: a good-looking Christmas boxing of Shulton's York Town 1781 after-shave lotion in chunky bright blue bottles, $3.50 plus tax. . . . From Tiffany's famous greenhouse of vermeil blooms, some of the wilder species —a hand-carved bloodwort, a thistle or cactus in a pot; from $225 to $825 (tax included). . . . Or from Tiffany's collection of boxes, a saccharin holder, particularly the sterling silver one shaped like a tiny milk can, about $5.50 (tax included). . . . Handkerchiefs, a gift that wants recalling—when is the last time anyone thought to give you half a dozen or even one gloriously laced or embroidered white linen handkerchief? Burmel has a notable collection, some with inch-thick borders of hand embroidery and cut-work; others with densely laced edges; around $10 each, at Bonwit Teller. In the coloured handkerchief spectrum, there's a little square see-through box about 4″ across and 2″ deep—the right size to hang on a tree—of six hand-rolled linen handkerchiefs in unexpected solid colours, tobacco, violet, cherry, et cetera. About $4, by Burmel at Saks Fifth Avenue. . . . Caswell-Massey Co. Ltd., that wonderful original among pharmacies, founded over two hundred years ago by a Tory physician, is a cache of unusual things to put in grownups' stockings, or else in a big, non-routine, wooden, tôle, or leather box. Here's a sampling of their exotica: the perfume and toilet water made for Valentina's own use and still called Valentina's "My Own"; Cucumber and White Rose Soap from England, Lettuce Juice Soap from France; pretty little round boxes of Italian bonbons, anise-coated fennel seeds, sugar shells filled with liquid anise; French hemp and horsehair mitts for a brisk rub-down after showering or bathing; to use as paper-weights or wall miniatures, brightly painted amusing lids off eighteenth- and nineteenth-century bear grease pots—only sixteen are left at the time of this writing.

For someone who grew up in the forties, an all-out, *à la recherche* record album, RCA Victor's *10 Great Bands*, which includes sixty performances never before on l.p.—among them those of Goodman, Dorsey, Miller, Shaw. To anyone born in the forties, this five-record album is a revelation. Until December 31, the price is $12.95; after that, $19.95. . . . In the category of gifts that show real thought for a woman: Revlon's "Touch of Genius" certificate for manicures and pedicures by the month—a year's worth, our idea of a pretty rapturous idea. The price for a month of four mani-

(Continued on page 177)

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(Continued from page 176)

cures and two pedicures, $34; the manicures only, $20; the pedicures alone, $14. . . . Home-made ice cream maker—no churning, no salting. The compact little half-gallon Knibb Ice Cream Freezer fits into the freezing compartment of the refrigerator, takes 20 to 30 minutes for electric whipping, then 2 to 4 hours' freezing time based on the hardness required. About $35, at Hammacher Schlemmer.

There is a lovely miniature arboretum, at The Planters on Bleecker Street, of bonsai plants, actually tropical and subtropical plants treated and shaped like Japanese dwarf trees; unlike the latter, these grow happily indoors. Tiny flowering crape myrtles, sweet olives, pomegranates, and many others, growing on soft green mossy potted soil; their complex shaping and training fascinate thumbs of green and not-so-green persuasions. The Planters supplies a printed sheet of instructions. These graceful little plants will eventually grow to several feet but, at the present, range from about three inches to twelve; price spread from $3.50 to $25.

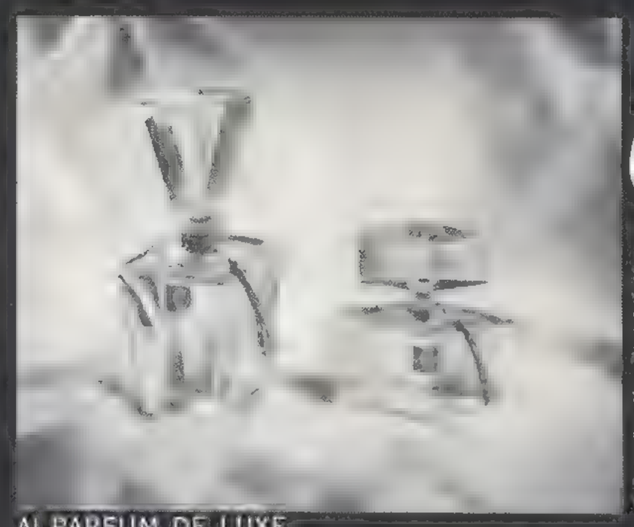
Old-mine diamonds are as coveted this season as modern stones and are, incidentally, far less expensive. Georg Jensen has some in the antique jewellery department; especially notable, a Georgian bracelet crusted with these dusky, twilit gems set in silver on gold, about $6,600. . . . If money's no object, a chauffeur and car to relieve the taxi anxiety of the age, which seems, at least in New York, chronic.

For men, small shadowy silk plaid ties and handkerchiefs that complement each other. When folded in a pocket, the handkerchief shows a deeper shadow, the shaft of the tie a lighter shade. Black on blue; black on maroon, the set by Yapré, about $12.50, at Neiman-Marcus. . . . Bound to make more than a hairline's difference to a woman, a gift certificate for a postiche or wiglet, to be made for her at Joseph Fleischer's, one of the great wig makers in New York; from $85. . . . Or, for a wig owner, perhaps the slender seventeenth-century black iron wig stand that is at The Carousel, 413 Bleecker Street. A one-of-a-kind gift; about $80. . . . While there, it's hard to resist the seventeenth-century iron candle stands that look like tall stark modern sculptures; $160. There were about six in the shop when this was written. The Carousel has, too, a rare pair of courting lamps from the Puritan's century. When the wick in these small glass and iron lamps went out, the gentleman caller went home. The price $250 for the pair.

Striking new shape in sunglasses: octagonal frames, thick, but not heavy, in dark tortoiseshell or black with grey lenses; by May, about $13, at Saks Fifth Avenue.

One of the easiest-going cameras about is Kodak's new Motormatic 35F, with these points to indulge the cameraman: the flash unit is built in, the bulbs, called "jelly beans," are tiny and pocket-portable; no exposure fixing needed for either flash or natural light pictures, it's automatic for both; ten shots can be taken in ten seconds without film winding in between—in other words, a ten-picture story of a ski jump, or any exciting moment in motion. About $120. . . . A new vamp of a Spinet Player Piano, called Musette, that's great fun for parties; walnut finished, about 58″ wide and 40″ high. N.B. Think of it, too, as a new exercise for leg beauty, one of the best, in fact. About $1,300, from Winter & Co. Inc., New York City. . . . One of the more seductive books of this season: *The Coffee Table Book of Astrology*, regardless of its unfortunate title. The illustrations are lavish and handsome; the information fascinating. About $10. . . . The scent of lemon, flowers, and spices—a piquant, wild, sweet mixture—in Jaquet's new perfumed oil, Prelude, for bath and after. It comes in a pretty flask inside an ovalled white and pink-violet toile box. One half an ounce, about $5 plus tax, at Bloomingdale's. . . . British Christmas mammoth, twelve long-playing records of readings from the Old Testament by Sir Laurence Olivier. It took three years to make—and meets, we understand, the approval of such a diverse trio as the Archbishop of York, the Chief Rabbi and Dr. Billy Graham. . . . For a children's party, a Mexican Christmas treat, a huge piñata, several feet high and wide, filled with candies and little Mexican, or any kind of, trinkets. These crêpe-paper piñatas, with clay present-pots in their bodies, come in the shape of great

(Continued on page 184)



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Ai (pronounced ah-ee) the world's rarest and most expensive perfume. Hauntingly beautiful, this crown jewel of perfumes is now also available in Parfum de Toilette—Cologne—Spray mists—Bath Oil—Bath Powder . . . at THESE FINE STORES.

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Atlanta, Ga.	Rich's
Atlanta, Ga.	Regensteins
Asheville, N. C.	Ivey's
Austin, Texas	Scarborough's
Bakersfield, Cal.	Brock's
Baltimore, Md.	Hochschild, Kohn
Bala Cynwd, Pa.	Lord & Taylor
Beverly Hills, Cal.	Robinson's
Beverly Hills, Cal.	I. Magnin & Co.
Beverly Hills, Cal.	Saks Fifth Ave.
Binghampton, N. Y.	Sisson's
Birmingham, Ala.	Blach's



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Boston, Mass.	Jordan Marsh
Boston, Mass.	Shreve Crump & Lowe
Brockton, Mass.	Edgar's
Brownsville, Texas	C & L Drug
Buffalo, N. Y.	Hengerer's
Carmel, Cal.	I. Magnin & Co.
Chicago, Ill.	Carson-Pirie-Scott
Chicago, Ill.	Saks Fifth Ave.
Cincinnati, Ohio	Pogue's
Cleveland, Ohio	Higbee's
Concord, N. H.	Emmon's
Dallas, Texas	Neiman Marcus
Detroit, Mich.	Saks Fifth Avenue
Fall River, Mass.	J. Levine



Ai BATH POWDER

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Fort Worth, Texas	Stripling's
Framingham, Mass.	C. C. Greene
Fresno, Cal.	I. Magnin & Co.
Garden City, L. I., N. Y.	Lord & Taylor
Garden City, L. I., N. Y.	Saks Fifth Ave.
Harrisburg, Penn.	Pomeroy's
Hartford, Conn.	G. Fox & Co.
Houston, Texas	Battlestein's
Houston, Texas	Neiman Marcus
Indianapolis, Ind.	L. S. Ayres
Jenkintown, Penn.	Bonwit Teller
La Jolla, Cal.	I. Magnin & Co.
Lexington, Mass.	Theatre Puppets, Inc.
Little Rock, Ark.	Gus Blass
Los Angeles, Cal.	I. Magnin & Co.
Los Angeles, Cal.	Robinson's
Lynn, Mass.	Burrows & Samborn
Manchester, N. H.	Leavitt's
Manhasset, L. I., N. Y.	Lord & Taylor
Miami, Beach, Fla.	Saks Fifth Ave.
Milburn, N. J.	Lord & Taylor
New York City, N. Y.	Lord & Taylor
New York City, N. Y.	Saks Fifth Ave.
New Orleans, La.	D. H. Holmes
New Orleans, La.	Gus Mayer Co.
Newport, R. I.	Leggett's
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Pasadena, Cal.	I. Magnin & Co.
Pasadena, Cal.	Robinson's
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Philadelphia, Penn.	Bonwit Teller
Pittsburgh, Penn.	Kaufman's
Portland, Me.	Rines Bros.
Portland, Ore.	I. Magnin & Co.
Quincy, Mass.	Sheridan's
Rochester, N. Y.	B. Forman
Sacramento, Cal.	I. Magnin & Co.
Sacramento, Cal.	Ransohoff's

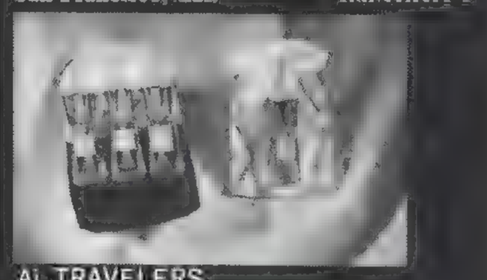


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San Fernando, Cal.	Bullock's
San Fernando, Cal.	I. Magnin & Co.
San Francisco, Cal.	I. Magnin & Co.
San Francisco, Cal.	Ransohoff's



Ai TRAVELERS

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Santa Barbara, Cal.	I. Magnin & Co.
St. Louis, Mo.	Famous-Barr
St. Louis, Mo.	Saks Fifth Ave.
Seattle, Wash.	I. Magnin & Co.
Shreveport, La.	Tower Shop
Skokie, Ill.	Saks Fifth Ave.
Springfield, Mass.	Steiger's
Springfield, N. J.	Saks Fifth Avenue
Syracuse, N. Y.	Addis Co.
Syracuse-Dewitt, N. Y.	Addis Co.
Tuscon, Ariz.	Pennington's



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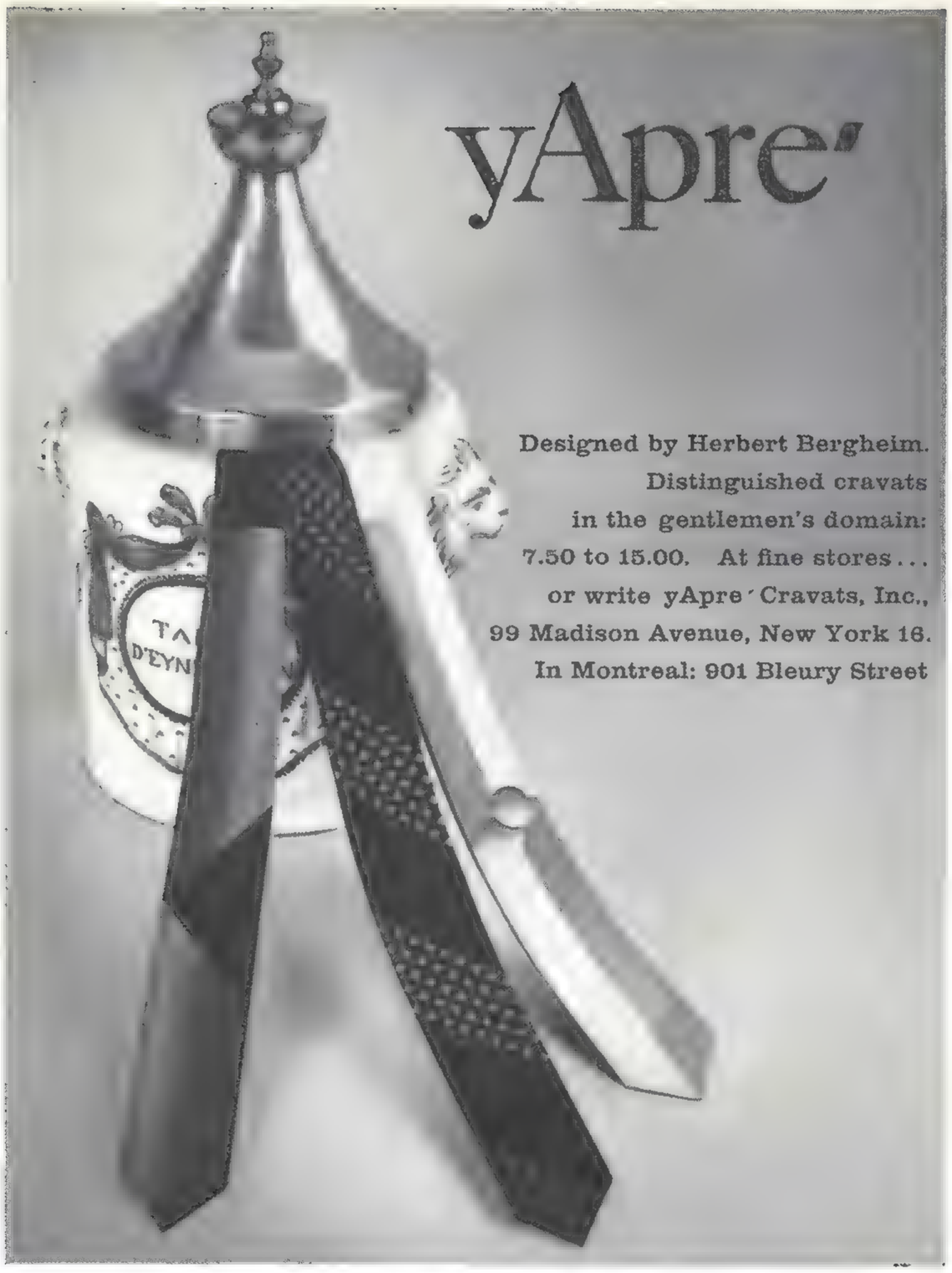


Ai SPRAY MISTS

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Washington, D. C.	Garfinckel's
Washington, D. C.	Jelleff's
Washington, D. C.	Lord & Taylor
Westchester, N. Y.	Lord & Taylor
West Hartford, Conn.	Lord & Taylor
Westwood, L. A., Cal.	Bullock's
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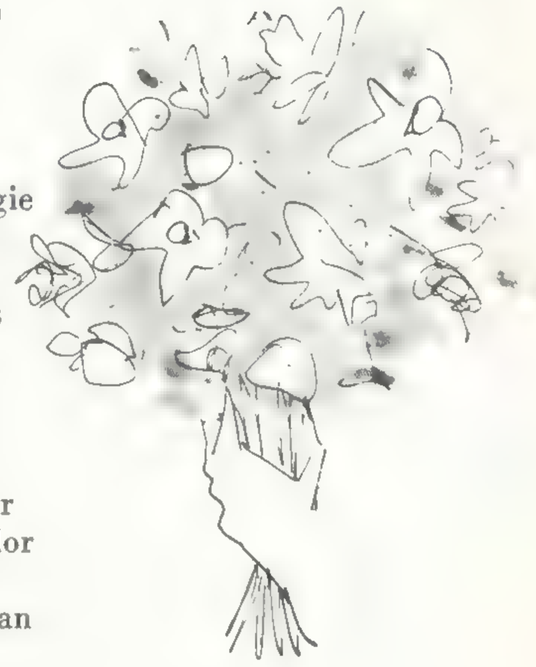


MODERNS

Intimate by Revlon
Insolent by Millot
Vert et Blanc by Carven
Bandit by Piguet
Cabochard by Grès
Ecco by Princess Marcella Borghese
F Sharp by Fabergé
Vis à Vis by Helena Rubinstein
L'Aimant by Coty

FLORAL BOUQUET

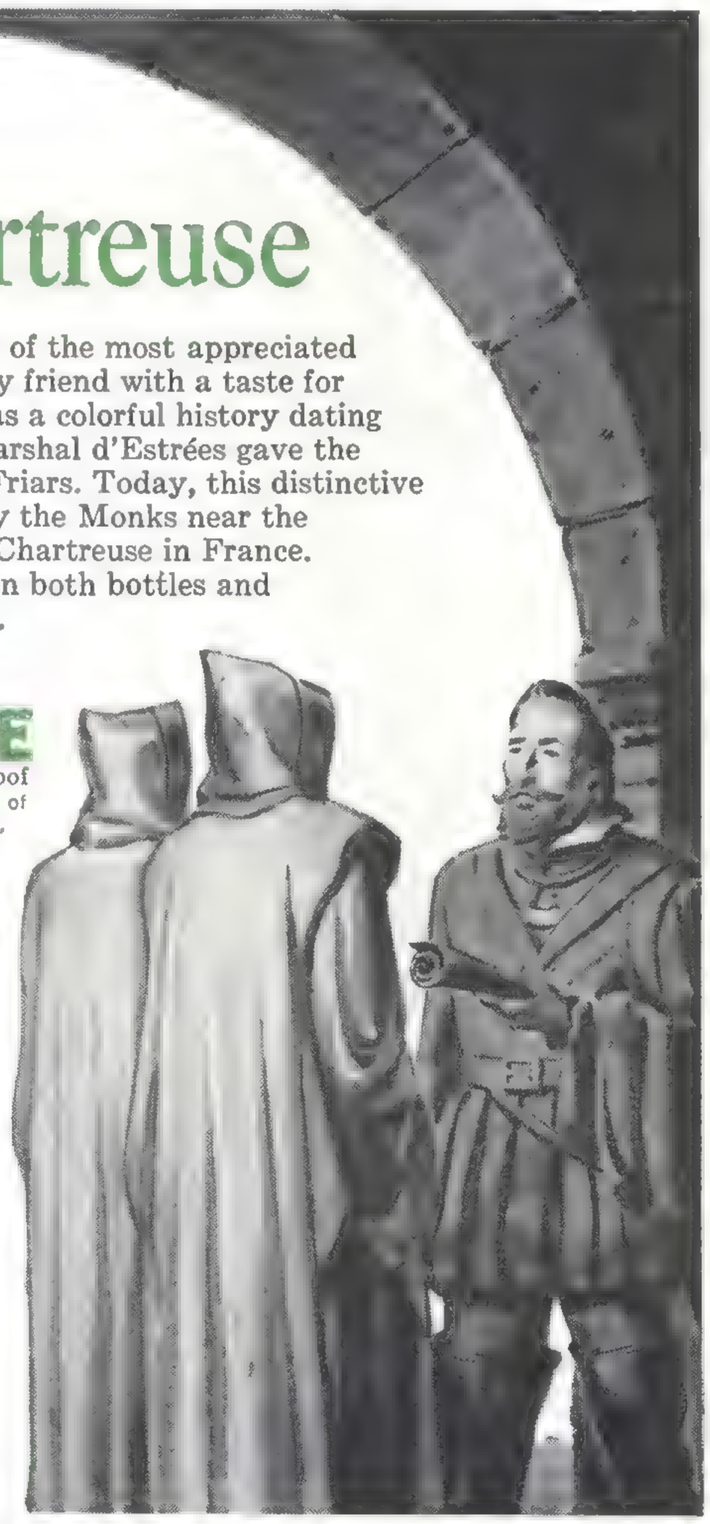
Fame by Corday
Most Precious by Evyan
Chantilly by Houbigant
Carnegie Blue by Hattie Carnegie
Ecusson by D'Albert
Maja by Myrurgia
Ondine by Ondine Fragrances
"S" by Schiaparelli
Moment Suprême by Patou
Magnetique by Wrisley
Je Reviens by Worth
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Tender Trap by Beauty Counselor
White Satin by Angelique
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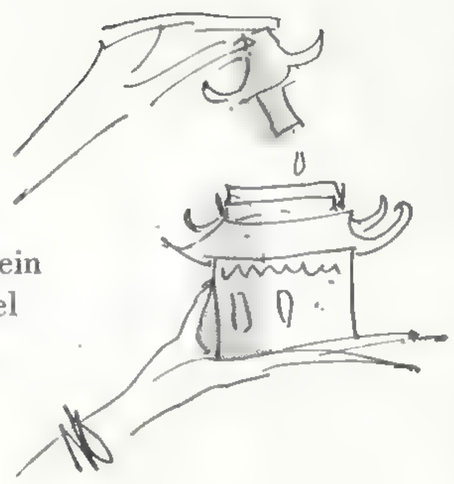
SPICY

Prétexte by Lanvin
Enchanté by Tussy
Tailspin by Lelong
Futur by Renoir
Nuit de Longchamp by Lubin
Youth-Dew by Estée Lauder
Nandi by Bergdorf Goodman
Evereve by Rigaud
Directoire by Charles of the Ritz
Jicky by Guerlain
Escapade by Shulton



FLORAL-SINGLE

Red Roses by Yardley
Gamin by Carmel Myers
Jungle Gardenia by Tuvaché
La Rose by Marcel Rochas
Heliotrope by Shelley Marks
Muguet des Bois by Coty
White Heather by Cyclax



ORIENTALS

Ai by Ai Fragrances
Danger by Ciro
Odalisque by Nettie Rosenstein
Sans Gêne by Henri Bendel
Yram by Mary Chess
Flair by Yardley



FRUITY

Fille d'Ève by Nina Ricci
Mouche by Marcel Rochas
Fleurs de Rocaille by Caron
Lemon Verbena by Shelley Marks

WOODSY—MOSSY—LEAFY

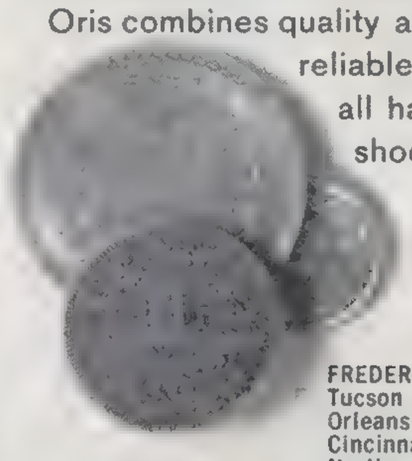
Prophecy by Prince Matchabelli
Antilope by Weil
Vent Vert by Balmain
Voulez-Vous by D'Orsay
Incanto by Simonetta
Le Parfum Connu by Molyneux
Mémoire Chérie by Elizabeth Arden
Osé by John Robert Powers
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Réplique by Raphael
Canasta by Jacques Fath
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(Continued from page 117)

personal in that it is the situation, not he, which enforces that identity.

The second class are what journalists call "human documents" and should be published, if at all, anonymously.

Rejoice with those that do rejoice. Certainly. But *weep* with them that weep? What good does that do? It is the decent side of us, not our hardness of heart, that is bored and embarrassed at having to listen to the woes of others because, as a rule, we can do nothing to alleviate them. To be curious about suffering which we can not alleviate—and the sufferings of the dead are all beyond our aid—is *Schadenfreude* and nothing else.

Literary confessors are contemptible, like beggars who exhibit their sores for money, but not so contemptible as the public that buys their books.

One ceases to be a child when one realizes that telling one's trouble does not make it any better. (CAESARE PAVESE.) Exactly. Not even telling it to oneself. Most of us have known shameful moments when we blubbered, beat the wall with our fists, cursed the power which made us and the world, and wished that we were dead or that someone else was. But at such times, the *I* of the sufferer should have the tact and decency to look the other way.

Our sufferings and weaknesses, in so far as they are personal, *our* sufferings, *our* weaknesses, are of no literary interest whatsoever. They are only interesting in so far as we can see them as typical of the human condition. A suffering, a weakness, which can not be expressed as an aphorism should not be mentioned.

The same rules apply to self-examination as apply to confession to a priest: *be brief, be blunt, be gone.* Be brief, be blunt, forget. The scrupuland is a nasty specimen.

C

If we were suddenly to become disembodied spirits, a few might behave better than before, but most of us would behave very much worse.

The Body is a born Aristotelian, its guiding principle, the Golden Mean. The most "fleshly" of the sins are not Gluttony and Lust, but Sloth and Cowardice: on the other hand, without a body, we could neither conceive of nor practice the virtue of Prudence.

You taught me language and my profit on't Is, I know how to curse. In the debate between the Body and Soul, if the former could present its own case objectively, it would always win. As it is, it can only protest the Soul's misstatement of its case by subjective acts of rebellion, coughs, belches, constipation, et cetera, which always put it in the wrong.

All bodies have the same vocabulary of physical symptoms to select from, but the way in which they use it varies from one body to another: in some, the style of bodily behaviour is banal, in some highly mannered, in some vague, in some precise, and, occasionally, to his bewilderment, a physician encounters one which is really witty.

Anxiety affects the Body and the Mind in different ways: it makes the former develop compulsions, a concentration on certain actions to the exclusion of others; it makes the latter surrender to daydreaming, a lack of concentration on any thought in particular.

In a state of panic, a man runs round in circles by himself. In a state of joy, he links hands with others and they dance round in a circle together.

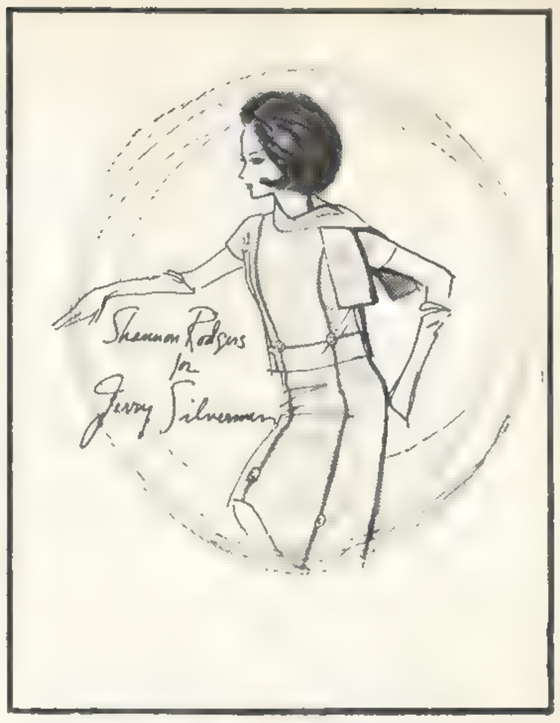
In the judgment of my nose, some of my neighbours are bad, but none is my inferior.

The ear tends to be lazy, craves the familiar, and is shocked by the unexpected: the eye, on the other hand, tends to be impatient, craves the novel and is bored by repetition. Thus, the average listener prefers concerts confined to works by old masters and it is only the highbrow who is willing to listen to new works, but the average reader wants the latest book and it is the classics of the past which are left to the highbrow.

Similarly, so long as a child has to be read to or told stories, he insists on the same tale being retold again and again, but, once he has learned to read for himself, he rarely reads the same book twice.

As seen reflected in a mirror, a

on page 10



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Stamford, Conn.	Ethel Allan
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Tucson, Ariz.	Cele Peterson
Tulsa, Okla.	Sadye's
Washington, D. C.	Woodward & Lothrop
Whitefish Bay, Wis.	Peg Bradley
Wilmington, Dela.	Purple Door

room or a landscape seems more solidly there in space than when looked at directly. In that purely visual world nothing can be hailed, moved, smashed, or eaten, and it is only the observer himself who, by shifting his position or closing his eyes, can change.

From the height of 10,000 feet, the earth appears to the human eye as it appears to the eye of the camera; that is to say, all history is reduced to nature. This has the salutary effect of making historical evils, like national divisions and political hatreds, seem absurd. I look down from an airplane upon a stretch of land which is obviously continuous.

That, across it, marked by a tiny ridge or river or even by no topographical sign whatever, there should run a frontier, and that the human beings living on one side should hate or refuse to trade with or be forbidden to visit those on the other side, is instantaneously revealed to me as ridiculous. Unfortunately, I can not have this revelation without simultaneously having the illusion that there are no historical values either. From the same height I can not distinguish between an outcrop of rock and a Gothic cathedral, or between a happy family playing in a backyard and a flock of sheep, so that I am unable to feel any difference between dropping a bomb upon one or the other. If the effect of distance upon the observed and the observer were mutual, so that, as the objects on the ground shrank in size and lost their uniqueness, the observer in the airplane felt himself shrinking and becoming more and more generalized, we should either give up flying as too painful or create a heaven on earth.

Those who accuse the movies of having a deleterious moral effect may well be right but not for the reasons they usually give. It is not what movies are about—gangsters or adultery—which does the damage, but the naturalistic nature of the medium itself which encourages a fantastic conception of time. In all narrative art, the narration of the action takes less time than it would in real life, but in the epic or the drama or the novel, the artistic conventions are so obvious that a confusion of art with life is impossible. Suppose that there is a scene in a play in which a man woos a woman; this may take forty minutes by the clock to play, but the audience will have the sense of having watched a scene which really took, let us say, two hours.

The absolute naturalism of the camera destroys this sense and encourages the audience to imagine that, in real life as on the screen, the process of wooing takes forty minutes.

When he grows impatient, the movie addict does not cry "Hurry!" he cries "Cut!"

A daydream is a meal at which images are eaten. Some of us are gourmets, some gourmands, and a good many take their images precooked out of a can and swallow them down whole, absentmindedly and with little relish. . . .

Between the ages of seven and twelve my fantasy life was centred around lead mines and I spent many hours imagining in the minutest detail the Platonic Idea of all lead mines. In planning its concentrating mill, I ran into difficulty: I had to choose between two types of a certain machine for separating the slimes. One I found more "beautiful" but the other was, I knew from my reading, the more efficient. My feeling at the time, I remember very clearly, was that I was confronted by a moral choice and that it was my duty to choose the second.

Like all polemical movements, existentialism is one-sided. In their laudable protest against systematic philosophers, like Hegel or Marx, who would reduce all individual existence to general processes, the existentialists have invented an equally imaginary anthropology from which all elements, like man's physical nature, or his reason, about which general statements can be made, are excluded.

A task for an existentialist theologian: to preach a sermon on the topic *The Sleep of Christ.*

One of the most horrible, yet most important, discoveries of our age has been that, if you really wish to destroy a person and turn him into an automaton, the surest method is not physical torture, in the strict sense, but simply to keep him awake, i.e., in an existential relation to life without intermission.

All the existentialist descriptions of choice, like Pascal's wager or Kierkegaard's leap, are interesting as dramatic literature, but are they true? When I look back at the three or four choices in my life which have been decisive, I find that, at the time I made them, I had very little sense of the seriousness of what I was doing and only later did I discover that what had then seemed an unimportant brook was, in fact, a Rubicon.

For this I am very thankful since, had I been fully aware of the risk I was taking, I should never have dared take such a step.

In a reflective and anxious age, it is surely better, pedagogically, to minimize rather than to exaggerate the risks involved in a choice, just as one encourages a boy to swim who is afraid of the water by telling him that nothing can happen.

d

Under the stress of emotion, animals and children "make" faces, but they do not have one.

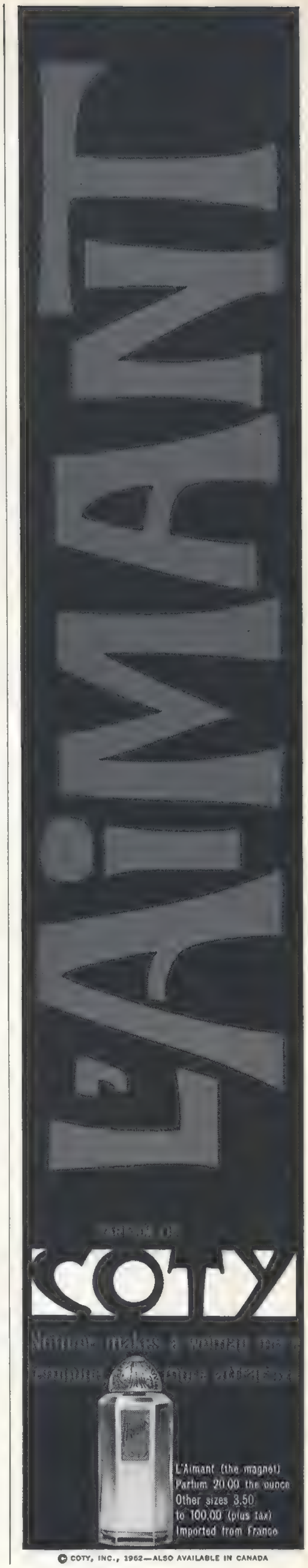
So much countenance and so little face. (HENRY JAMES.) Every European visitor to the United States is struck by the comparative rarity of what he would call a face, by the frequency of men and women who look like elderly babies. If he stays in the States for any length of time, he will learn that this can not be put down to a lack of sensibility—the American feels the joys and sufferings of human life as keenly as anybody else. The only plausible explanation I can find lies in his different attitude to the past. To have a face, in the European sense of the word, it would seem that one must not only enjoy and suffer but also desire to preserve the memory of even the most humiliating and unpleasant experiences of the past.

More than any other people, perhaps, the Americans obey the scriptural injunction: "Let the dead bury their dead."

When I consider others I can easily believe that their bodies express their personalities and that the two are inseparable. But it is impossible for me not to feel that my body is other than I, that I inhabit it like a house, and that my face is a mask which, with or without my consent, conceals my real nature from others.

It is impossible consciously to approach a mirror without composing or "making" a special face, and if we catch sight of our reflection unawares we rarely recog-

(Continued on page 182)



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MIRROR

(Continued from page 181)

nize ourselves. I can not read my face in the mirror because I am already obvious to myself.

The image of myself which I try to create in my own mind in order that I may love myself is very different from the image which I try to create in the minds of others in order that they may love me.

Most faces are asymmetric, i.e., one side is happy, the other sad, one self-confident, the other diffident, et cetera. But by cutting up photographs it is possible to make two very different portraits, one from the two left sides, the other from the two rights. If these be now shown to the subject and to his friends, almost invariably the one which the subject prefers will be the one his friends dislike.

We can imagine loving what we do not love a great deal more easily than we can imagine fearing what we do not fear. I can sympathize with a man who has a passion for collecting stamps, but if he is afraid of mice there is a gulf between us. On the other hand, if he is unafraid of spiders, of which I am terrified, I admire him as superior but I do not feel that he is a stranger. Between friends differences in taste or opinion are irritating in direct proportion to their triviality. If my friend takes up Vedanta, I can accept it, but if he prefers his steak well done, I feel it to be a treachery.

When one talks to another, one is more conscious of him as a listener to the conversation than of oneself. But the moment one writes anything, be it only a note to pass down the table, one is more conscious of oneself as a reader than of the intended recipient.

Hence we can not be as false in writing as we can in speaking, nor as true. The written word can neither conceal nor reveal so much as the spoken.

Two card players. A is a good loser when, holding good cards, he makes a fatal error, but a bad loser when he is dealt cards with which it is impossible to win. With B it is the other way round; he cheerfully resigns himself to defeat if his hand is poor, but becomes furious if defeat is his own fault.

Almost all of our relationships begin and most of them continue as forms of mutual exploitation, a mental or physical barter, to be terminated when one or both parties run out of goods.

But if the seed of a genuine disinterested love, which is often present, is ever to develop, it is essential that we pretend to ourselves and to others that it is stronger and more developed than it is, that we are less selfish than we are. Hence the social havoc wrought by the paranoid to whom the thought of indifference is so intolerable that he divides others into two classes, those who love him for himself alone and those who hate him for the same reason.

Do a paranoid a favour, like paying his hotel bill in a foreign city when his monthly check has not yet arrived, and he will take this as an expression of personal affection—the thought that you might have done it from a general sense of duty towards a fellow countryman in distress will never occur to him. So back he comes for more until your patience is exhausted, there is a row, and he departs convinced that you are his personal enemy. In this he is right to the extent that it is difficult not to hate a person who reveals to you so clearly how little you love others.

Two cyclic madmen. In his elated phase, A feels: "I am God. The universe is full of gods. I adore all and am adored by all." B feels: "The universe is only a thing. I am happily free from all bonds of attachment to it." In the corresponding depressed phase, A feels: "I am a devil. The universe is full of devils. I hate all and am hated by all." B feels: "I am only a thing to the universe which takes no interest in me." This difference is reflected in their behaviour. When elated A does not wash and even revels in dirt because all things are holy. He runs after women, after whores in particular whom he intends to save through Love. But B in this mood takes a fastidious pride in his physical cleanliness as a mark of his superiority and is chaste for the same reason. When depressed A begins to wash obsessively to cleanse himself from guilt and feels a morbid horror of all sex, B now neglects his appearance because "nobody cares how I look," and tries to be a Don Juan seducer in an attempt to compel life to take an interest in him.

A's God—Zeus-Jehovah: B's God—The Unmoved Mover.



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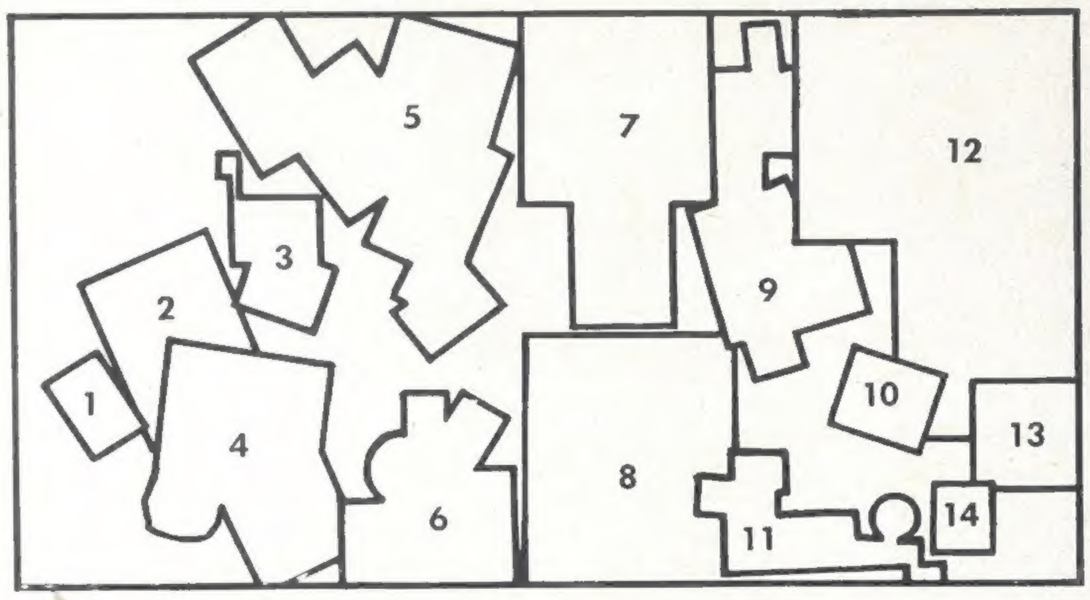
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CHRISTMAS SEALS

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CECIL BEATON'S CHRISTMAS SCRAPBOOK

(Continued from page 119)



Here, a key to the montage on pages 118-119, assembled especially for Vogue by Cecil Beaton.

1. "My First Love": a picture postcard of Lily Elsie, the English actress who in 1907 enchanted London as Sonia in *The Merry Widow.*

2. An invitation to Lady Juliet Duff for a party at Broad Chalke, where Cecil Beaton has his country place, Redditch House: "Dearest Juliet, Will you, and your party, come in for a drink of mulled claret on Christmas Eve. . ."

3. Queen Alexandra's Japanese Christmas card, sent with flowers in 1896: "Ling alla joss-bells, ling, ling, ling./ Klismas time just now walkee in:/ My makee sing song, you makee play,/ Melly Melly Klismas hav com to day."

4. A Christmas letter from Cecil Beaton to the Countess of Avon:
"Dearest Clarissa, Shakespeare has one of his characters in *Love's Labour Lost* say 'At Christmas I no more desire a rose, Than wish a snow in May's new fangled shews, but like of each thing that in season grows!' In spite of this I am sending you three standard Paul Ledes. It is the apricot rose that was growing here when I bought the house and it has taken me all this time to find its name. It may look like an old twig now but wait 'till June. . . ."

5. Cecil Beaton's Christmas cards, 1950 to 1960, including two drawings of him: the upper one by Christian Bérard, the lower by Augustus John.

6. Christmas memorabilia.

7. Christmas woods, with a line from Oliver Goldsmith: "Cheerful at morn, he wakes from short respose,/ Breasts the keen air, and carols as he goes."

8. Instructions to the gardener about Christmas decorations at Broad Chalke: "Dear Smallpeice, Re: this year's Christmas decorations, would you make a wreath for each window and a garland like this for the library. Everything green; bay, spruce, laurel: and fruit from the outhouse—apples, oranges—perhaps japonica and quince. Nothing red. And in the hall it would be welcoming in a seasonable way, if we had trails of laurel leaves down the edges of the curtains? We'll be having the usual party on Christmas Eve, but we needn't do anything in the upstairs rooms. I'll be down at Broad Chalke next Friday but thought you'd like to have these plans to be . . ."

9. Souvenirs of Christmases during the Thirties at Vaynol, Sir Michael Duff's place in Wales; including photographs of the host, and, among others, the Honourable Hamish Erskine, John Rawlings, Adele Astaire, Tilly Losch, Lady Audrey Talbot, and Cecil Beaton.

10. Photograph from a wartime Christmas at Ashcombe, Cecil Beaton's former house in Wiltshire. Shown are his mother and his aunt, as well as his sister, her husband (Major Sir Hugh Smiley—then on leave), and their son, John Smiley.

11. A line from Charles Lamb's *A Dissertation upon Roast Pig*—"Presents, I often say, endear absents"—with postcard presents: "A Picasso for Christmas, a Braque for New Year's—a Poliakoff for luck."

12. In the corner, two of Cecil Beaton's first drawings, done at age four; the lower one is marked "A forerunner of *My Fair Lady.*" The photograph is of Cecil Beaton's father; the letter, the first ever written him by his father.

(Continued on page 184)

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CECIL BEATON'S CHRISTMAS SCRAPBOOK

(Continued from page 183)

Dated "Fredrikstadt, Norway 13 Decr 1904," the letter reads: "My dear little Gingertop, I am writing my first letter to you, and you must take care of it, and by and bye when you are an old Gentleman with whiskers and a beard you will then be able to read it again, and say that this is the first letter I ever received from my old Daddy, and it was written before I was a year old—written out in Norway where he went and left me and Mummy quite alone with Auntie Cada.

"And so my poor little Man has the earache and has had Dr. Whait up to see to it and to make it quite well before Daddy comes home at Christmas time.

"Do you miss me at all? And do you still insist upon going into my Dressing Room in the morning to see what you can find in the way of Razors, Watches, Shaving brushes, and Bottles of Hair Wash to play with? And do they say 'Daddy all gone.'

"Daddy hopes soon to be home again, and play with his little boy, and at Christmas when we all go to Hazelwood there will be Ging Ging galore and cakes and jams and honey and sardines and caviar and pickles for little Boy to eat and if he is good he shall have his first glass of Grand Magnier, and don't tell Mummy that I told you, but she is going to give her little Boy Boy a musical box for a Christmas present and Daddy is going to give him a Trumpet to blow and Drum to beat and a box of. . . .

"... or has he been out with the naughty Butcher man and come home covered with mud. And how is Nurse, and does she still take you out of your bath before you are ready to come out. And when she undresses you and puts you in your bath do you still splash about and make the carpet as wet as you can. Have you got into your new Bed yet and how do you like it?

"Give my best love and a kiss to dear Mummy and also to Auntie Jessie and Auntie Cada and hoping to see you all again soon.

Your loving Father
E. W. H. Beaton

To Master Cecil Walter Hardy Gingertop Fizgig Tweedlepunch Rufus Rueben Leo Alfie Fred Hackenschmidt Beaton
21 Langland Gardens,
Hempstead."

13. Cecil Beaton's 1962 Christmas card, with a picture of Redditch House, his country house at Broad Chalke.

14. A photograph of the Italian Countess Virginia de Castiglione in one of the innumerable fancy dresses she liked to wear. Known as "The Divine Countess" and sometimes called the most beautiful woman of the nineteenth century, she was married at sixteen, became at eighteen the mistress of King Victor Emmanuel II, and on her twentieth birthday received from Emperor Napoleon III, whose mistress she had then become, one of the largest emeralds in the world. In 1899, her beauty gone and all mirrors banished from her house, she died in Paris.

PRESENT LURES

(Continued from page 177)

jungle-coloured birds, donkeys, elephants, enormous stars tasselled in crêpe paper. They are traditionally lowered from the ceiling to child's height, the children are blindfolded, and each one given three tries to smash the piñata with a stick. Whoever does, wins a special prize, and the rest of the children scramble for the presents that have spilled out. The largest piñatas are around $10 at the House of Boord on Bleecker Street. . . . For older children, about twelve, fin de siècle French watercolour cutouts of ships; and beautifully detailed, authentic paper cut-out models of famous castles, among them, Ludwig II of Bavaria's mad nineteenth-century architectural melodrama, Neuschwanstein. (We know some adults who can't leave these alone.) The French ships, $1.25 a sheet; the castles, 69 cents a sheet at Papier Malcé on Greenwich Avenue. There, too, a small but especially attractive collection of Christmas wrappings: Japanese and Belgian papers, Italian book papers, green and red boxes that need no covering, antique seals, package bibelots; and glossy shopping bags in brilliant colours for delivering presents—a final over-the-top sort of lure.

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